ROMANIAN PHILATELIC STUDIES

Vol. 3, No. 4, 1979

Published by the ROMANIAN PHILATELIC CLUB

A.P.S. Affiliate No. 88

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c/o Miron Abramovici, 209 Berger St.,
Somerset, N.J. 08873

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THE UNISSUED CUZA STAMPS OF 1864

Ionut Plaiu, Alee Rotunda No. 1 Bl. Y1B, Sc.1, Apt. 38

In 1864, because the SOCEC lithographic plant was delaying the stamps with the effigy of Prince Cuza, ordered by the Ministry of Finance, Cezar Liebrecht, the Director General of Posts and Telegraphs, placed a similar order with Wonneberg Lithographers. In December 1864, G. Wonneberg delivered 40,400 of the 2 Parale, 77,200 of the 5 Parale and 82,500 of the 20 Parale stamps. At the same time SOCEC delivered its stamps, but they were rejected by Liebrecht because they came too late. This created a fiery dispute between Steege, the Minister of Finance, and Liebrecht. The problem was solved after an investigation made by the Ministry of Interior; the stamps made by SONEC were accepted and distributed for sale while those made by Wonneberg were deposited in the Ministry of Post's treasury and later sold to dealers. The stamps made by Wonneberg are today know as the *unissued Cuza stamps.*

They were lithographed in sheets of 100 stamps . For the sheets of 2 Parale and 5 Parale stamps, transfer-blocks of five cliches in a row were made. These blocks were repeated three times on the first six rows of the sheet and twice on the seventh row, leaving five empty spaces. These 20 transfer-blocks made up the sheet of 100 cliches and therefore it was not necessary (as in the case of Prince Carol stamps with *sideburns* and those with *beard* later lithographed by Sander) to add additional blocks with cliches cut from other transfer-blocks.

Approximately 100 lithographic stones used to print the Romanian classic stamps have been identified up to now but full identification has not yet been completed.

For the sheets of the 20 Parale stamps transfer-blocks were not used.

2 PARALE

For the 2 Parale sheet, three changes were made from the usual transfer block setting (Fig.1):

(1) in position 15 (row I, column 15), instead of a cliche of type 5, there is one of type 4;

(2) in position 39 (row III, column 9), instead of a cliche of type 4, there is one of type 5;

(3) in position 82 (row VI, column 7), instead of a cliche of type 2, there is one of type 3.

I could not determine the cliche type of the stamp in position 81 (row VI, column 6), which would be expected to be of type 1; but R. Zoscsak and W. Witzleben claimed it to be of type 2.

The distances between stamps, according to Zoscsak and Witzleben are as follows: horizontally: 2mm (with small differences); vertically: 1 2/3-1 4/5 mm; between columns 1 and 2: 2mm and 2-2 1/3 mm between the last five stamps.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
I	1	2	3	4	5	1	2	3	4	5	1	2	3	4	(4)
II	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
III	1	2	3	4	5	1	2	3	(5)	5	1	2	3	4	5
IV	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
V	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
VI	1	2	3	4	5	(2)	(3)	3	4	5	1	2	3	4	5
VII	1	2	3	4	5	1	2	3	4	5					

Fig. 1 - 2 Parale

CONSTANT TYPE VARIETIES:

Fig. 2 presents the transfer-block characteristics of the 2 parale Cuza stamps (Types 1-5); the arrows point to characteristics found on every stamp of that particular type (Romanian Postage stamp Catalogue '74 by K. Dragomir and A. Surpateanu).

Besides these transfer-block characteristics, the following characteristics for constant type varieties are found only once in a sheet.

Pos. 1 has the accent mark above the last *A* in ROMANA thickened, appearing as a small spot.

Pos. 23 has the left *Greek border* broken at the bottom and connected with the frame by a round spot.

Pos. 29 has the letter *L* in PARALE interrupted at its corner.

Pos. 45 has a rectangular (1 x 2 mm) break in the *brick wall* under the letter *O* in POSTA.

Pos. 50 has the left exterior frame interrupted at 7.5 mm from the top, at 10 o'clock.

Pos. 62 has an ink clog on the lower left frame, and the lower part of the number *2* is not quite horizontal is bent upwards and its *spur* is blunt.

Pos. 63 has a white spot (0.8 mm) in the medallion's background, at 3 o'clock.

Pos. 90 has half of the leg of the lower-right number *2* missing and the frame lines under this number are interrupted.

Pos. 91 has a dot under the upper-left number *2* near its *spur,* touching the frame line.

On the type 2 stamps of the first row (nos. 2, 7, and 12) the middle horizontal line of the letter *E* in PARALE is missing (On the other *E*s it is shorter). This is not an error, but rather a type variety of the transfer-block.

The 2 Parale stamps each have 77 pearls.

5 PARALE

On the sheet of the 5 Parale stamps there are seven cliche substitutions (Fig. 3):

(1—5) On the first row, the last (3rd) transfer-block has a 3-4-5-1-2 cliche setting instead of the normal 1-2-3-4-5;

(6) In position 20 (row II, column 5), instead of a cliche of type 5, there is one of type 1;

(7) in position 39 (row III, column 9), instead of a cliche of type 4, there is one of type 5.

The horizontal distances between the stamps are usually 1 3/4—1 4/5 mm and seldomly 2mm. Between positions 65 and 66, the distance is 2 1/2 mm. The vertical distances usually are 1 3/4—2 1/2 mm, most of them being 2mm.

The transfer-block characteristics for the 5 Parale Cuza stamps are presented in Fig. 4.

CONSTANT TYPE VARIETIES:

Pos. 1 has the inside frame line thin, almost missing, between 7 and 8 o'clock.

Fig. 2 - 2 Parale

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
I	1	2	3	4	5	1	2	3	4	5	(3)	(4)	(5)	(1)	(2)
II	1	2	3	4	(1)	1	2	3	4	5	1	2	3	4	5
III	1	2	3	4	5	1	2	3	(5)	5	1	2	3	4	5
IV	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
V	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
VI	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
VII	1	2	3	4	5	1	2	3	4	5					

Fig. 3 - 5 Parale

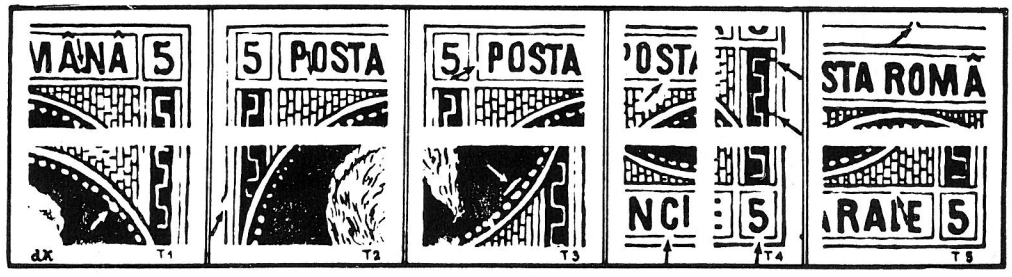


Fig. 4 - 5 Parale

1 3	2 3	3 3	4 3	5 1	6 1	7 1	8 1	9 1	10 1	11 1	12 1	13 1	14 1	15 1
16 3	17 1	18 2	19 3	20 1	21 1	22 1	23 1	24 1	25 1	26 1	27 1	28 1	29 1	30 1
31 3	32 3	33 2	34 2	35 1	36 1	37 1	38 1	39 1	40 1	41 1	42 1	43 1	44 1	45 1
46 3	47 3	48 2	49 2	50 1	51 1	52 1	53 1	54 1	55 1	56 1	57 1	58 1	59 1	60 1
61 3	62 3	63 2	64 1	65 1	66 1	67 2	68 1	69 1	70 1	71 1	72 1	73 1	74 1	75 1
76 3	77 3	78 3	79 1	80 2	81 2	82 2	83 2	84 2	85 2	86 2	87 2	88 2	89 2	90 2
91 3	92 3	93 2	94 2	95 2	96 2	97 2	98 2	99 2	100 2					

Fig. 5 - 20 Parale

Pos. 2 has a white spot under the corner of the back of the neck, retouched by brush.

Pos. 3 has a white spot behind the neck, near 8 o'clock.

Pos. 8 has two white spots, right near the hair, at 10 o'clock.

Pos. 9 has a colored dot on the forehead.

Pos. 11 has the letter *R* in ROMANA interrupted in its middle.

Pos. 16 has a 2 mm spot on the cheek, near the ear.

Pos. 21 has a dot in the white frame, above the letter *R* in ROMANA.

Pos. 37 has a 1 mm long, oblique bar in the background, at 8 o'clock.

Pos. 42 has a small circle in the inside frame line, above the letter *C* in CINCI.

Pos. 44 has a spot in the lower inside frame line, under the letter *C* in CINCI.

Pos. 47 has an enlarged pearl under the letter *R* in ROMANA.

Pos. 54 has two colored dots on the temple.

Pos. 66 has two colored dots in the lower-left part of the inside frame line of the *brick wall.*

Pos 70 has a 0.8 mm spot in the left vertical

frame, at 8 o'clock.
Pos. 71 has the circle broken at 7 o'clock, above the letter *N* in CINCI.
Pos. 76 has a color spot under the letter *M* in ROMANA.
Pos. 86 has an oblique bar in the background, near the circle with pearls, at 9 o'clock.
Pos. 87 has the hair on the forehead extended about 2mm.
Pos. 91 has the right vertical thick frame line broken near the curvature of the number *5* and the lower left meander has almost disappeared.
Pos. 92 has the left vertical thick frame line broken near the number 5.
Pos. 97 has a break in the thick frame line, above the upper-right number *5*.

The Pos. 21 and 86 varieties can be found on only some sheets.

The frame and the cliche of the 5 Parale stamp is slightly different from those of the 2 Parale stamp. The upper cartouche is narrower, the lower is wider. The Greek lines are narrower and the letters are more evenly distributed.

The 5 Parale stamps each have 81 pearls.

20 PARALE

On the 20 Parale stamps, the alignment line for the words POSTA ROMANA is visible above the letters. The lower-left numeral *O* of *20* is connected to the frame by a dot.

For this value no transfer-blocks were used, but the stamps are of three distinctive types, with a very irregular cliche setting:
Type 1 has 2 dots after the word ROMANA;
Type 2 has 1 dot after the word ROMANA;
Type 3 has no dots after the word ROMANA or has some vague traces of retouched dots.

The repetition of these types on the sheet is shown in Fig. 5 and it is: 57 of type 1; 26 of type 2 and 17 of type 3.

The horizontal distances between the stamps a 2—3mm, the shortest distance being between stamps nos. 89 and 90 (2mm), the longest distance being between stamps nos. 77 and 78 (2 1/2 mm on top and 3 mm on the bottom) and between stamps nos. 92 and 93 being 2 4/5 mm. The vertical distances are 2 1/5—2 3/5.

CONSTANT TYPE VARIETIES

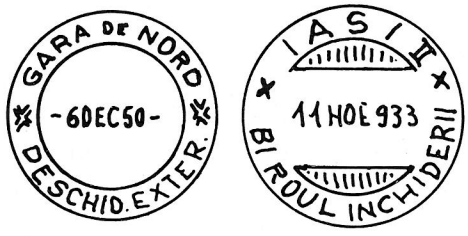
Pos. 3 has the letters *CI* of CINCI interrupted.
Pos. 11 has a spot in the lower-right side of the *brick wall.*
Pos. 58 has a retouch in the lower-right side of the Greek border.
Pos. 67 has the letter *D* in DECI broken at the lower-right side and the cartouche line under the letter *E* broken.
Pos. 79 has the upper-right number *2* in 20 without its leg.
Pos. 91—92—93 have a retouch line running upward, cutting all three stamps.
The 20 Parale stamps each have 73 pearls.

UNUSUAL CANCELS (part III)

Silbiu Dragomir, Str. Biserica Popa Chitu No. 17. 70,268 Bucharest, Romania

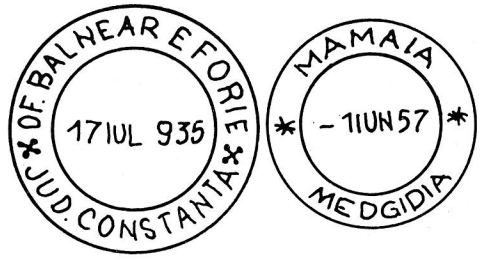
DESCHID, EXTER. (Deschiderea Externelor, Translated: Opening of Foreign Mail). Despite all of the research that I did, I could not find any information on the kind of Postal operation where this cancel GARA DE NORD —DESCHID. EXTER. (Northern Railroad Station —Opening of foreign Mail), was used . It could be associated with the BRASOV-DESCHIDEREA RECOMANDATELOR (Presented in Romanian Philatelic Studies, No 1/1978). If more of these items could be drawn on their purpose.

BIROUL INCHIDERII (Bureau of closing). I also could not find the reason for using the IASI II—BIROUL INCHIDERII cancel. It is possible that this cancel was used by a postal bureau on the third shift (the night shift), which had the responsibility for receiving correspondence but without forwarding it during the same shift. This could be something like the DUPA PLECARE (After Departure) cancel. However, this is only a supposition which need to be verified at a later date.



OF BALNEAR EFORIE JUD. CONSTANTA (Balneal Eforie office, Constantza county). It seems to be a postal cancel used during the summer season in the seaside balneal—resort station Eforie (today called Eforie—Nord), a branch post office of the Techirghiol post office in Constanta county. It would indicate that such a cancel should be classified among the tourist cancels.

MAMAIA—MEDGIDIA. The association of two localities, located in completely different places does not seem to be justified at the first glance. As far as we know, Mamaia always belonged to the city of Constanta located 7 km from Medgidia. Also, we do not have any information of a railroad ambulatory office on the Mamaia-Ovidiu-Palas-Medgidia line and the cancel's text or design does not indicate this possibility. We would like to hear opinions from other specialists.



EDITORS NOTE: I also have found a cancel, double circle type, with the text: *TIMISOARA 2-8.6.60-7, DESCHIDERE.* The last digit on the date line *7* indicates the time when this cancel was applied. Because it indicates 7 o'clock in the morning, the word DESCHIDERE could mean *opening* of the post office.

Also, in our No. 1/1978 bulletin, Silviu Dragomir presented a cancel with the text: *TARGU—JIU 22 AUG 938 POSTA USOARA* , and questioned the meaning of POSTA USOARA (light mail). In bulletin No. 2/1978, I presented another cancel found on an Air Mail cover with the text: *RADAUTI 21 JUN 949 POSTA USOARA,* and I expressed my opinion that POSTA USOARA is related to the way this letter was mailed; AIR MAIL. Now, I have found a postal card sent by surface mail with a similar cancel, and the text reads: *RADAUTI 18 AUG 42. 13 POSTA USOARA CURSA II.* I think my hypothesis was wrong.

Instead of this kind of guess work, I would suggest to the researchers residing in Romania to try to find answers to some of their postal history questions, right from the Ministry of Posts. Their archives should have instructions. memoranda and guidelines regarding the making and using of postal cancelers. Almost all countries provide postal manuals for the use of postal employees and these could be a source of such information.

It is possible however, that the Ministry of Posts cannot furnish information on their own activity. Then, we should look for other sources and here is why. Recently, Don Heller, an American researcher, sent me a copy of *Chapter IV, Postal and Related Services* from *Romania Basic Handbook* published as Secret Data, Nov. 1943, Ministry of Economic Warfare, London. Despite the fact that in 1943, Romania was at war against Great Britain and the Allies, and the normal flow of information from Romania was very much hampered, a very detailed book had been published in London, England, on what was happening in war-torn Romania, in the enemy camp. In 1943, I lived in Romania and I know that much of the information contained in that book was not available to the average citizen.

Therefore, if answers cannot be found in Romania, then we should look for them elsewhere.

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The Reprints of the First Romanian Postage Stamps

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Reprinted from
The AMERICAN PHILATELIST
May 1979

According to the 1974 *Romanian Stamp Catalogue,* by Kiriac Dragomir (Part I), Page 32, when Col. August Gorjan (postmaster general from February 26, 1891, through February 22, 1892) was told in 1891 that the four original dies of the first issue of Moldavia had been found, he authorized the hand-printing of a limited number of copies of each value. They were done in black ink on white slightly laid paper.

The same catalogue states on Page 37 that a similar reprinting of Moldavia's second issue was also undertaken. To this day, reprints of the 5-parale on laid paper, and of the 40- and 80-parale values on wove paper are known. These items were included in the J. von Witzleben collection.

In Romanian philatelic literature, the "Bull-Head" reprints were discussed in a paper by Dr. Alexandru Dumitrescu.[1] However, a complete picture of the problems related to these reprints cannot be presented as yet. After the publication of Dr. Dumitrescu's study, the existence of "new" reprints was established at the National Stamp Exhibition of 1974, within the official exhibit of the post office administration.

Figure 1. Four original dies.

I must mention here, in connection with these reprints, that Romanian philatelic literature lacks a philatelic lexicon, which would define some of the basic terms used by Romanian collectors. Among these terms, the definition of "reprint" remains far from absolute.

The 1974 *Romanian Stamp Catalogue* states: "The official printing of a stamp with the original dies, after its withdrawal from circulation, amounts to a reprint." Such a definition can be found in other Romanian and foreign sources.[2] This definition adds the qualifying word "official" (official printing), which is erroneous because it alters the actual meaning by suggesting that there is but one category of reprints. This could lead to confusion among inexperienced collectors.

When considering all acceptable definitions, two basic and essential elements become obvious. The reprint must be undertaken with the original dies (cliches, plates, etc.) and must be of an out-of-use stamp. In addition, there are other qualifications. For instance, the original means of printing should *not* be reconditioned for the reprint; the reprints should *not* be retouched, completed, or corrected; a different type of paper and other inks and colors should be used; the purpose, number of copies, method of distribution, and possible cost should be mentioned. All of these elements constitute data of originality and thus contribute to the establishment of a genuine reprint. Reprints are made for such purposes as the completion of officially held sets (Switzerland); the checking of the authenticity of certain dies, cliches, plates, etc. (as in the case of the Gorjan reprints); and special occasion offerings to official personalities.[3]

Here I must mention that there are cases when identical reprints (of the issued stamps) are used for postal purposes (never in Romania), and that, in such instances, any copies not initially notified represent a "reprint."[4] Indeed, in the literal sense, a "reprint" is understood to be a new printing of a work and its result *(Petit Larousse,* 1966, Page 893); thus, it is the act of printing certain signs upon paper or

1. See *Filatelia No. 11,* November 1958, pg. 31, for more information about the Bull-Head reprints.

2. *Yvert, Gibbons, Filatelia No. 11,* all 1958.

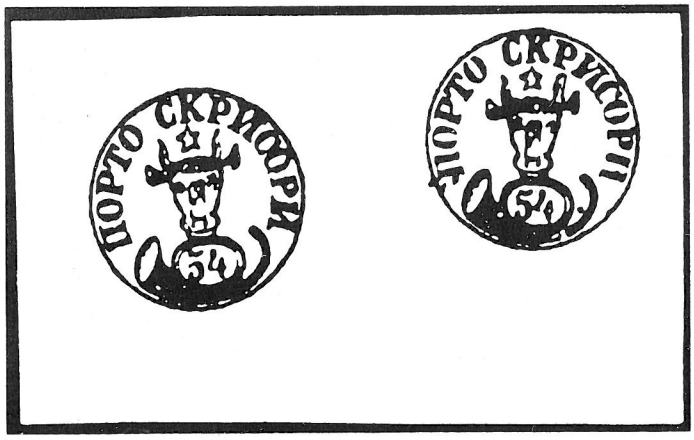


Figure 2. Gorjan reprints.

3. This also seems to have been intended in 1958, on the occasion of the centenary of Romanian postage stamps.

4. For instance, Austria's 5-kreuzer value of the 1883 issue, reprinted in 1898. See *Rev. Soc. Filatelice Romane No. 11,* Vol XII, 1939, pg. 1805.

Figure 3. 27-parale original, enlarged.

other supporting material.[5]

In the basic work for this field (*Reprints of Postal Adhesive Stamps and Their Characteristics*, published by Stanley Gibbons Ltd., London 1898, and republished in 1954 in the United States), E.D. Bacon gives a restricted meaning to the term "reprint." He considers reprints those printings made with the same dies, cliches, plates, blocks, or litho-stones as used for the originals. When these means of reproduction are remade by copying the originals, however accurate the copies might be, the result is known as "official imitation." The actual reprints are subdivided into two categories: those made by the authority which issued the original stamps (in which case they are called "official"), and those printed by private persons, with or without government approval (called "private").[6] In both instances, the means of reproduction is the original one.

According to Dr. L.N. Cristea,[7] the German philatelic terminology (as found in most catalogues and handbooks) is more discriminating. The German philatelic glossaries mention both *Neudrucke* and *Nachdrucke*.

I. *Neudrucke* (ND) are all new prints of a stamp, made by the state postal administration with the original, unchanged means of reproduction after the stamps have ceased to be in postal use. These reprints are collected for study purposes by specialists. If the reprints have been made by someone other than the state postal administration or a similar office, then the term *privater Neudrucke* should be used (example: Hannover 1851/59). The term *"Neudrucke"* cannot be extended to forgeries, fanciful printings, or any other later printings.

II. *Nachdrucke* (NA) are reproductions made or ordered by the state with the use of a more or less changed original means of production,[8] and after the printings for postal use (example: Wurtemberg 1864 or Elsass-Lothringen 1870). Unlike the *Neudrucke*, the *Nachdrucke* reproduced with changed means by anybody but the state should be taken as forgeries.

The *Philatelic Glossary* published by The Philatelic Congress of Great Britain[9] makes it very clear that reprints (in the sense of *Neudrucke*) are made with the original dies, cliches, and so forth after the respective issue has been withdrawn from circulation. Such reprints are not prepared for postal use, but as specimens or collectors' items.

In the *Zumstein Catalogue*, Europe 1976, the term "reprint" has two meanings: the official or private reprint with the original means of reproduction (therefore, *Neudrucke*, in German); and the official reprint with changed means of reproduction (therefore, *Nachdrucke*, in German). Both types, of course, must be produced after the withdrawal of the original issue.

Figure 4. 54-parale original, enlarged.

In English philatelic literature, the notion of "reissue" is applied to the reprinting — with changed dies, cliches, plates, etc. — of stamps not meant to be sold. But — and this must be emphasized — in Britain, a "reissue" also could mean stamps remaining from a certain issue again put into postal use by the postal authority for some reason after a withdrawal. This dual definition of "reissue" makes it difficult to use the term without lengthy qualifications.

Within Romanian philately there are two reprintings of the first issues of Moldavia. The first created the "Gorjan reprints," and the second — quite a surprise for most collectors — the "1958 Centenary reprints."

The matter of the "Gorjan reprints," prepared three-quarters of a century ago, is simple because their existence was brought to the attention of the philatelic world a short time after they made their appearance. Numerous articles were written on this subject at that time, and various authors stated their opinions very clearly.

A problem with the "Gorjan reprints" was brought to the fore for the first time in information published in the *Illustriertes Briefmarken Journal No. 7* of 1892. (It should be noted that the reprinting was publicized a couple of months after it had been carried out.) At the same time, it was pointed out that most copies on white paper had been acquired by a former Capt. C. Moroiu, who, in 1892, artistically corrected all their faults and then presented them to the philatelic world market as new reprints.[10]

Ten years later, on August 31, 1902, *L'Echo De La Timbrologie* (Page 979) published the letter of Paul Paulescu from Bucharest, in which he referred to the Gorjan reprints. Though some philatelists expressed certain doubts about the accuracy of the letter's contents, I regard it as interesting, if only from an historical point of view:

I receive letters daily with the question if there are any reprints of Moldavian stamps. I answer now in order to satisfy the curiosity of all collectors, once and for all. The Moldavian stamps were first issued in 1858, circular in shape, printed from steel engraved dies.

After the 1st of November 1858 these dies were enclosed in a metallic box and deposited with the Ministry of Finance, where they were found in 1882, next to five other coins: 5 Par one, 40 Par

Figure 5. 81-parale original, enlarged.

5. In Romanian (just as in French, Spanish, Portuguese, and all Latin American derivatives), the word for "reprint" (*reimpresiune*) comes from the Latin *impressum*. See Ion Nadejde's Latin-Romanian Dictionary, ed. Viata Romaneasca, Jassy, 1925, pg. 309.

6. With this meaning, see also "A Brief Note Concerning the Reprints," Dr. L.N. Cristea (manuscript submitted to the AFR Study Circle for its *Reprints — Debate*).

7. *Ibid.*

8. *Ibid.* The Swiss added the "new cliches" meaning.

9. *Ibid.* (The Philatelic Congress — the highest philatelic forum in Great Britain.)

10. Dr. A. Dumitrescu, the quoted work, pg. 38.

three, and 80 Par one, all engraved in steel and attacked by rust.

On the occasion of the King's jubilee the regretted Col. Gorjan, Post Master General, decided to prepare reprints, but as most of the dies were damaged only a few copies were made of the 27, 54, 81, 108, and 5 Parale, the other dies being unusable.

These copies were made by hand printing:

— the 27 Par on thick pale pink paper;

— the 54 Par in green-blue on dark green paper;

— the 81 Par in blue or grey-blue on this laid bluish paper;

— the 5 Par, blue on pelure-paper in a rose-lilac colour.

The 27 Par die was slightly impaired on the right side, with breaks in the circular outline. The 54 Par, better preserved, gave good prints. The 81 Par, also in good preservation, gave good results, but the print was in grey-blue.

The 108 Par, greatly impaired on the right side of the outline, had a break from the second 0 to the post-horn. The reprint was carried out on lilac-rose paper.

The 5 Par was equally affected along the left side, the length of the ПОРТО word and also presented a break in the base line. Col. Gorjan, seeing the poor quality of these reprints, destroyed the greatest part, after he distributed a few copies to friends and relatives.

Last year, the printer Ion Popp, who prepared the reprints, sold a certain number to two or three collectors, good friends of his.

According to what Ion Popp told me the total reprinting was: 50 copies of 27 Par, 30 each of the 54 Par and 81 Par, 20 of the 108, and 100 of the 5 Par.

The succeeding Post Master Generals, thus informed, refused to authorize other reprints, given the rust affected state of the dies.

This is all I know about these reprints, which have disappeared from circulation and are even more elusive as the original copies of the first issue, to be seen occasionally in old collections.

Sincerely yours,
Paul Paulescu.

The contents of the Paulescu letter and the whole problem of the Gorjan reprints were investigated closely by M.P. Castle, former president of the Royal Philatelic Society, London, who, in September and November 1902, published in *The London Philatelist* Numbers 129 and 131, two interesting papers.

In the first, the British expert stated that *if it was genuine*, the information from the quoted letter was of great importance. He found it was the first time he had learned something in connection with the Moldavian reprints. He then referred to the work by M. Bacon[11] on reprints in general.

Figure 6. 108-parale original, enlarged.

M.P. Castle expressed his regret that this reprinting was ever made, and that the dies were still in existence, given the considerable value "of these round stamps." He stated that neither he nor any other philatelist he knew had seen any of these reprints up to that time, and he added that if they do exist, they are of great value. He also expressed the opinion (which I particularly emphasize) that collectors of Romanian stamps should not be alarmed because the reprints were carried out with inks and on a paper distinctly different from the originals. He made a distinction between the rest of the reprints and the 5-parale, because this, according to the English expert's opinion, "was reopening, once more, the debate concerning this stamp's status in its various aspects."

Figure 7. 27-parale, 1958 reprint.

In the second paper, dated November 1902, Castle said he had received numerous letters concerning the contents of his September article, and he quoted two letters from Romanian correspondents. In one of them, E. Constantinescu from Braila claimed he owned two reprints (the 27- and 81-parales), and emphasized the fact that they were well carried out and that their number was very small, "which makes them rarities similar to the famous Mauritius stamps, and estimated to be of very high value."

Among those who wrote about Gorjan's reprints were Marinescu, a well-known Romanian collector, in *L'Echo de la Timbrologie* and — a genuine surprise — Capt. Moroiu, later identified as one of the forgers of Romanian early stamps.

Figure 8. 54-parale, 1958 reprint.

Following the first paper of September 1902, Castle said he had an opportunity to examine a copy of the 27-parale and a series of four values (acquired by Stanley Gibbons at a very high price) and, thus, had reached, along with Marinescu and other reputed experts, an opinion about the Gorjan reprints. The English researchers (of whom I can identify only the two above-mentioned) concluded that *the four values investigated had been printed with the original dies and that they undoubtedly were reprints.* They stated that Paulescu's description was correct, but that the reprints were in colors slightly darker than the hues mentioned by him. They found the paper was also described properly, but the differences in respect to the original paper both in consistency and shade were so marked that it was impossible to mistake them. The damages suffered by the dies were, in fact, small, and the deteriorations (induced by rust) so insignificant, that, in the opinion of the experts, if the reprints had been made on a paper similar to the original "we would have trembled for the fate awaiting the first Moldavian stamps."

The opinion was further expressed that the events mentioned by Paulescu could not be confirmed, particularly in light of Capt. Moroiu's report. Therefore, those who acquire these reprints should exert great caution. Amazement was expressed that the existence of these reprints should only have become known twelve years after their printing, and the hope was expressed that the original dies would be destroyed because "they were too dangerous to be preserved, particularly in a country known for its great probity

11. Dr. L.N. Cristea, the quoted paper, see footnote 7.

Figure 9. 81-parale, 1958 reprint.

and honor."

At the time this paper was published in *The London Philatelist,* across the ocean, John N. Luff published in the *Philatelic Journal of America,* a study concerning the data of *L'Echo de la Timbrologie.* The study specified that the author had received two copies of the 27-parale reprints, one of which was canceled; that these copies were forgeries obtained by a photographic process; and that they were dangerous imitations of the Moldavian stamps. As fate would have it, in November 1902 another reputed expert, Charles Phillips, on the occasion of the A. Hind collection sale, received a letter from Bucharest warning him against the reprints and assuring him that they were "dangerous forgeries" made in the hope that they would be accepted as genuine copies later.

An English philatelic paper, *The Stanley Gibbons Journal,* in issues published at the end of 1902 and the beginning of 1903, closely examined this problem and expressed disagreement with the "reprints theory." This disagreement was caused by some doubts about the probity of one of the participants in the debate — Capt. Moroiu — who later was proved to be a forger.

Many years later, in 1933, the well-known student of Romanian stamps, R. Poncelet, after analyzing the reprints story, expressed the opinion in *Le Philateliste Belge No. 143* that there was an official truth in the matter.[12] Based on this, Col. Gorjan, when the original Moldavian dies were found, appointed a Commission to establish their authenticity. A couple of tests were made with black ink on white laid paper by the engraver Fessler, who was attached to this Commission and entrusted with the cleaning of the dies. Some samples were given to the appointed members; the dies were then stored again in their metal box, and were sealed.

The Philateliste Belge published the picture of four pairs of reprints, stating at the same time that they were the only ones in their original state, the others having been cut up, instead of left in pairs, as they undoubtedly were printed.[13] Poncelet asserts that the samples of each unique cliche of the 5-, 40-, and 80-parale stamps also were printed in black ink for the use of the Commission members.

Such Gorjan items have been found in various collections and sometimes even in exhibitions. For instance, the famous Cohen collection included a so-called "semi-official" reprint of the 5-parale stamp of the second Moldavia issue, in an auction in Switzerland.[14] Therefore, one can conclude that the Gorjan reprints existed, even though I do not possess the documents detailing the way they were prepared and distributed. They had an official character because the decision to print them was made by the postmaster general. Nobody would doubt their "official character" if a document concerning this reprinting could be found in any of the post office dossiers.

The status of a 1958 reprinting, undertaken, it seems, on the occasion of the centenary exhibition of Romania's first postage stamps, the "Moldavian Bulls," seems much more complicated now. It is an undeniable fact that in 1958 reprints were prepared on a yellowish piece of cardboard paper, with the original dies of the first two Moldavian issues, as follows:

27	54	81	108	5	40	80	parale

This item belongs to the Post Office Custody Office, and was displayed at the Romanian National Exhibition in 1974 (*Nationala* 1974) within the "official exhibit" of the post office under the heading: "The 1958 Reprints."

I assume, without any possibility of denial, these reprints had an official character, because of their description and status within the post office exhibit.

On the same occasion, that is, the 1958 centenary exhibition, reprints were prepared on waxed paper (trans-

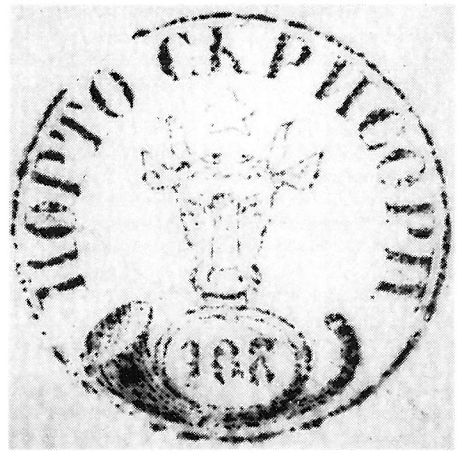


Figure 10. 108-parale, 1958 reprint.

parent drawing paper) in violet ink, for the 27-, 54-, and 108-parale, and in black for the 81-parale in twenty-to-twenty-five sets. These reprints, I am told, were prepared to be offered as a memento to the members of the exhibition jury and its experts, but later were withdrawn from some of the recipients.

Though discussions took place among collectors concerning the existence and character of these reprints and others (the latter concomitantly prepared, but having a private character, on white/greyish paper for the first issue and on laid paper for the second issue), officially this problem was never raised and debated. Such a debate is obviously overdue considering the presence on the international market of some copies of these reprints.

I wish to emphasize that these reprints were not carried out to mislead or with the intention of fraud, but with the idea of illustrating the state of the dies used for the Moldavian stamps one century before. This reprinting was not commercially inspired either, which is demonstrated by the very small numbers of each value reprinted. They were prepared with the original dies by the authorized representatives of the Romanian Post Custody Office, where the dies are kept. Even if no written documents concerning this reprinting can be found, their official character cannot be denied and their ultimate withdrawal must be considered as, at least, semi-official.

Following are the known features of the actual 1958 reprints:

— They were made with the help of the actual original dies, but printed manually, and are therefore genuine *"Neudrucke."*

— They are official because they were carried out under the supervision of a post office official who brought the dies, which otherwise could not have been obtained from the Post Office Custody Office. It is only of secondary importance to

12. As a matter of fact, this "official truth" was based on a statement made by Paul Focseneanu from Bucharest, as quoted in a paper published in the *Filatelia No. 11,* 1958.

13. This assessment is wrong because the reprinting was done in groups of three, one of which was detached afterwards.

14. Dr. A. Dumitrescu, the quoted work, pg. 32.

know at what level approval for this operation was obtained.

— They were prepared in different colors and on a distinctly different type of paper than the originals, and therefore are distinct from any other reprints or originals. Thus, any possibility of speculation is excluded.

From a philatelic point of view, the 1958 reprints are both interesting and important. They aid the task of discovering any forgeries of the first Moldavian stamps by once more rendering the state of the original dies accurately. Thus, the reprints discredit the opinion that the dies had greatly suffered because of rust.

The reprinting on waxed paper allows a more intensive examination of the subtleties of the original dies, which previously had not been sufficiently observed and recorded because of the scarcity of the stamps and the fact that the dies are a very treasured and inaccessible item of the Post Office Custody Office. These reprints cannot be considered simply as comparison material for the jury of a given exhibition, or dismissed as mere imprints or any other such reproduction, because — as demonstrated above — they correspond by method of printing, and by appearance and features, to the unanimously and sufficiently well-defined notion of *"Neudrucke."*

The status of these reprints cannot be affected by the circumstances that followed, whereby certain official persons were left in the possession of some official or private copies. The reprinting must be recognized by the existence or non-existence of the philatelic elements that characterize it.

Present and future collectors of Romanian stamps, be they in Romania or abroad, should expect — quite legitimately — from the Romanian researchers, and especially the AFR, the known data connected with the reprinting of 1958. This is the only way a new and much more dangerous controversy about the famous Moldavian Bulls can be avoided.

To conclude, I would like to recommend a further study of the 1958 Centenary reprints, based on all the known facts and on the examination of philatelic characteristics of the items now in circulation. Such a study can only contribute to our knowledge of the first Moldavian postal issues and add to their philatelic interest and prestige.

A 624-page **ROMANIAN POSTAGE STAMP CATALOGUE** '74, by K. Dragomir and A. Surpateanu, is available from the editor to members of the Romanian Philatelic Club for $25.00.

Overprint Proofs Of The "1918" & "Transylvania" Issues

By Dr. Ilie C. Demetrescu

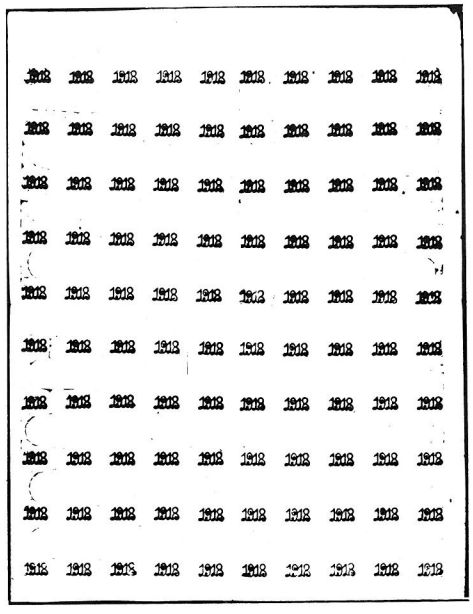
Overprinting of stamps is usually done under the pressure of an urgent need; therefore, the end product lacks perfection, and—what's even worse—can easily be forged.

The first overprinting of Romanian postage stamps was done in 1896 for use by the Romanian Posts in Constantinople. It was followed in 1906 by the application of the letters "SE" on some "General Exhibition" issue (Scott nos. 196-206) sets. At the end of WWI and even more so after this period, many other issues were overprints, so that by now more than 75 different Romanian overprints exist.

Very few proofs of Romanian overprints are known. These can be of two types, as they were applied either on stamps or on blank paper. In the second category only overprints for the "1918" and the "Transylvania" ("Cluj" and "Oradea") issues are known.

The "1918" Overprint

The stamps oyerprinted with "1918" as usually listed by catalogues are Scott nos. 241, 242, RA7, RA8, RA11 and RA12. A large number of "errors" has flooded the marekt, with overprints in other colors than the normal black or red, and/or on other types of stamps. These were able to be produced with the original plates, as the overprinting had to be done in a great hurry and without controls or work discipline. Some actually are printer's waste and under normal circumstances they should have been destroyed. Besides these fabricated (midnight printings) or legitimate (printer's waste) "errors" there are also countrfeit "1918" overprints.



For the "1918" overprint a proof is known made on an ordinary blank, brown yellow paper, 230x300mm in total size. The printing is on both sides in black. The overprint plate had 100 "1918" cliches for the 100 stamps on a sheet.

Each cliche has its own particular characteristic recognition signs, some of which can be seen with the naked eye, but most are visible only under a magnifying glass. The cliches were attached to the plate in a quite rudimentary manner, resulting in this series of minute typographical differences, which is helpful in identifying the position of the cliche on the printing plate, and therefore of the stamp on the sheet. The recto-verso printing (on both sides of the paper) of the 100 cliches gives us the advantage of the ability to double-check characteristic differences.

This proof was authenticated (on June 16, 1955) by Willy Nathanson of Bucharest, the renowned specialist of Romanian stamps, who signed one side of the sheet. Nathanson stated that this sheet had belonged to Stingheanu, the Director or Director General during WWI of the Romanian government in Jassy. Most probably, this sheet is unique and it serves as the best reference for authentication of stamps with dubioudi "1918" overprints.

Besides the above mentioned full sheet, I once saw a very irregularly printed fragment of a printing proof with 25-35 cliches, printed on only one side of the paper. I never saw it again and I don't know if it still exists.

The "Cluj" and "Oradea" Overprints

In 1919, the Romanian authorities in Transylvania overprinted Hungarian stamps, first in Cluj (July 26, 1919) and later in Oradea (October 25, 1919).

The late Dr. Adalbert Bela Szalay, of Sibiu, Romania, in 1935 published two volumesof "Hohere Philatelie" (in German). He described in very great detail (in over 1000 pages) these two issues and stated that no essays were made.

F. Konrad, of Oradea, Romania (presently living in Montreal, Canada) in the three issues of his Romanian catalogue (1946, 1947, 1948) lists the Cluj overprint in "gold" and "silver"

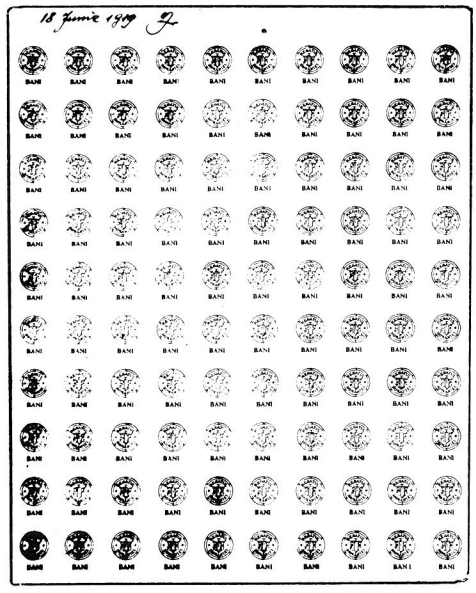
(two sheets of 100 stamps of each) on the 20 bani Karl stamps as proofs.

The Romanian Postage Stamp Catalogue of 1974 calls them "essays" or "attempts to substitute white-bronze or yellow for the black color of the overprint, as it was not sufficiently visible on the dark brown background of the 20 bank Karl stamps."

The late Francisc Megyery of Oradea, Romania, in his letter to me of February 23, 1959, considered these stamps as proofs even though "the postal authorities did not destroy them as would have been logical, but later gave them franking power." These four sheets, as other scarce sheets of the "Cluj" and "Oradea" issues, were nearly entirely cut apart as singles and dispersed.

We show here a photograph of a full sheet of proofs on blank paper for the "Cluj" issue. It was made to enable further printings by checking the condition of the printing plate after it had been inuse and then cleaned with benzine. Generally such proofs were destroyed, but one sheet of these became the property of A.B. Szalay, who, on October 1, 1951, transferred it to me in a philatelic exchange.

The authentication certificate issued by A.B. Szalay states: "...I guarantee



the absolute authenticity of this sheet. I have not seen nor heard of another sheet of proofs besides this one; thus it is unique. The sheet bears my guarantee mark on each of its 4 corners."

This sheet was used by Szalay in the expertization of the Transylvanian issues. He had the habit of mentioning in his "certificates," among other facts, the position of the stamp in the sheet from which it came. After he parted with this sheet, Szalay used a sheet of the "harvesters" type for his expertizations as it was on yellowish paper with a very clear overprint. This proof sheet was also used by the late Onig Tulbengian, a highly knowledgeable dealer and specialist.

Essays for the "Oradea" issue do not exist according to Szalay, Megyery and recently done researches. However, proofs were made on writing paper after the plates had been cleaned. Megyery in his letter informed me that, in 1920, he saw such a sheet on yellowish paper, with "Oradea" type overprint, but never saw it again.

The two sheets of proofs on blank paper described above have been very helpful in authenticating the "1918" and the Transylvanian overprint issues. I suggest that in the future, when stamps are overprinted, several proof sheets of those overprints be prepared on blank aper. Besides those given to postal museums and official state collections, some sheets should be entrusted to philatelic organizations and/or recognized experts to be used for study and authentication.

CORRECTION and ADDITION:

In No 2/1979 **Ladislau Rothman** of Israel presented an ambulatory border post office cancellation: EPISCOPIA BIHORULUI — PUSPOKLADANY, found on a Hungarian stamp. The editor presumes at that time that no return counterpart was used on that line. Now Mr. Rothman has sent a pair of these cancellations proving that they were of two different types; one for going and another for returning.

In addition, Mr. Rothman sent another type of Hungarigan cancellation used between CURTICI (Romania) and BUDAPEST (Hungary). As reported by Gabriel Sassower of London, the *Magyar Beljegek Monografiaja* part I, describes a pair of BUDAPEST—CURTICI—CURTICI—BUDAPEST cancellations and also illustrates a BUDAPEST—DECEBAL cancellation.

Gabriel Sassower of London, England, in connection with the *Identification Problems Surround Railway Transport Correspondence* by Wing Cmdr. R.F. Bulstrode (No.2, 1979), presents the above postcard offered at the Robson Lowe, 24 Oct. 1973, Basel Auction.

At the same time, in connection with the article *Romanian Cancels used in Russia* by Ladislau Rothman (No. 2/1979), Mr. Sassower presents a second cancel used in the city of Kherson by Romanian postal authorities, which supposedly replaced the first one after a few weeks of use. It is circular; the text reads: SERVICIUL TELEGRAFO—POSTAL KERSON and the date is changeable instead of handwritten as on the first one.

REVIEW: MARINA

This philatelic bulletin is published by the *Marine* topical study group of the district of Constanta. Their address is: P.O. Box 111, 8700 Constanta, Romania.

Written in Romanian,, it contains articles on vessels, explorers, naval history, bibliographies, etc. all concerned with *marine philately.* It illustrates special ship cancels, maximum cards, stamps and postal stationery depicting ships. Some issues have also *naval dictionaries* and useful addresses of vessels which, on request, will apply special ship cancels on S.A.S.E.s.

THE ORIGINALS AND THE COUNTERFEITS OF THE C.M.T. OVERPRINTS

Dr. Marcel Sapira, Soseaus Oltenitei No. 73, Bl. 5, et. 2, Apt. 10, 75504 Bucharest, Romania

After a silence of almost 40 years, the problem of the C.M.T. overprints was raised again in No. 1/1979 of Romanian Philatelic Studies. To what was already presented in the bulletin, I will add what appears in *"Schach Den Falschungen,"* a booklet by Dr. A. Schroeder. Probably published around 1936-38, its last chapter deals with the *Kolomea issue and its counterfeits.*

Dr. Schroeder gives the total C.M.T. issue as 230.000 stamps, very close to the number given by Odo Gh. Boehm.

The color of the first overprints was black. As the black ink was progressively used up, a violet aniline-based ink was added. Stamps, overprinted at the beginning, having fully black overprints are therefore scarcer. Later the color of the overprints was changed more and more to violet and those made last have a completely violet overprint. The color proofs of the overprint are in blue or red; some are green. The original black overprints are delicate and warm while the counterfeited overprints have the color of *smoky black* (russigschwarz). The aniline-based ink was a mediocre *war product,* and was absorbed by the paper even when lightly applied; thus, it always shows on the back of the stamp. The counterfeits do not present this characteristic.

During the overprinting process with the 3 original dies, sideways, inverted and double overprints were produced. Sometimes parts of the frame were missing or doubled.

After the occupation, the company of Rudolf Friedl of Vienna, Austria, (Wallzeile 8) bought part of the unsold C.M.T. stamps, and, at their suggestion, the dies were taken to Vienna and destroyed.

The destruction of the orginal dies was done on September 12, 1919, in the presence of Dr. Julius Ullman, a notary public of Vienna (Hohenstaufengasse 2) who attested to this in official document no. 7216/19. Therefore, counterfeits could not have been made with the original dies (as stated by Jan Czerniawsky in his article and as is believed by many collectors and dealers). The counterfeiters were forced to make their own dies. Despite the fact that the orginal dies were simple, it was difficult to reproduce them exactly, and most of all to duplicate the exact colors of the orginal overprints.

The sizes of the ORGINAL dies are presented in mm:

	40h	60h	1k20h
1. Frame's width	14.5	14.5	14.5
2. Frame's height	16.5	16.5	18.5
3. CMT's average width	10.5	10.0	10.0
4. CMT'a average height	6.5	6.5	7.0
5. Value's average width	7.75	7.75	10.0
6. Value's height	3.5	3.5	4.0
7. Distance from CMT to top frame line	2.0	2.0	2.0

Schroeder describes six types of counterfeits identified by him. The illustrations he gives are unclear and their reproduction here will not be useful.

COUNTERFEIT 1.

Of Polish origin. 60h/40H. It is one of the most flagrant counterfeits. It seems that the dies were made of wood. The shapes of the letters are rougher than those of the originals. The color of the overprints is a dirty brownish black. There are also differences in sizes (given in mm).

	Original	Counterfeit
CMT's width	10.0	10.5
Value's width	7.75	8.0
Distance from CMT to top frame line	2.0	1.0

COUNTERFEIT 2.

Of Polish origin, 60h/15H. This counterfeit is a little bit better made, probably with a rubber stamp. The differences in sizes are (in mm):

	Orginal	Counterfeit
Distance from the period after *h* to the right frame line	3.0	2.5
Distance from CMT to top frame line	2.0	1.5
CMT's width	10.0	10.5
Value's width	7.75	8.0

Both counterfeits 1 and 2 were sometimes badly made, probably to create the illusion that they are originals.

COUNTERFEIT 3.

Made in Czernowitz (Cernauti). 1K20h/80H and 1K20h/1K. These were produced by overprinting with the original dies, used stamps bearing light cancellations. These counterfeits were manufactured by the clerks doing the overprinting, with an eye towards making a profit. With a magnifying glass, it can be seen that the overprint is over the cancellation, and not vice-versa.

COUNTERFEIT 4.

Made in Bucharest. 60h/20H Porto, 60h/12H and 1K20h/1K. These counterfeits have been offered very cheaply. The color of the overprints' is *smoky black* and the ink did not penetrate to the reverse of the paper. The overprints' sizes correspond with those of the originals, except that the distances from the overprint to the horizontal frame lines is 1.5 mm instead of 2 mm. Made in Bucharest 60/h20H Porto, 60h/12H and 1K20h/1K. These counterfeits have been offered very cheaply. The color of the overprints is *smoky black* and the ink did not penetrate to the reverse of the paper. The overprints'sizes correspond with those of the orginals, except that the distances from the overprint to the horizontal frame lines is 1.5 mm and the distance between CMT and the value is 1 mm larger than on the orginal.

COUNTERFEIT 5.

Of unknown origin. 1K20h/90H. The original overprinted stamp is very scarce and therefore we should beware of this counterfeit.

The letter *M* of the counterfeit is not like that of the original. The periods after the letters *C* and *T* are missing. There are differences in sizes (mm).

	Original	Counterfeit
Frame's height	18.5	19.0
Frame's width	14.5	15.0n
CMT's height	7.0	6.5
Distance from value to left vertical frame line	2.5	3.0

COUNTERFEIT 6.

Made in Czernowitz (Cernauti). 40h/12H, 40h/60H and 1K20h/8OH. Schroeder claims, together with the expert G. Turliuc of Czernowitz, to have discovered the counterfeiter on June 13, 1935.

This overprint was made with a rubber stamp and its sizes match those of the originals. The ink, which penetrates the paper as on the originals, however has a slightly bluish hue. Small differences exist in the numerals of value, such as the *4* in 40h and the *1* in 1K20h. These stamps were probably not sold in Romania, but rather exchanged abroad.

And now, a few personal observations:

(1) Curiously enough, Schroeder did not mention couterfeits made in Vienna, Austria, which according to I. Bogdan, were overprinted with writing ink instead of printing ink.

(2) It is probable that the counterfeiters have applied their overprints on more than the one, two or three values respectively known to Schroeder.

(3) Opinions regarding the color of the ink are divided. I. Bogdan claims that purely black overprints are counterfeits, while Schroeder claims not only that they are originals but also the scarcest.

(4) There are two versions regarding the fate of the dies. According to Bogdan (Revista Societatii Filatelice Romane, No. 1/1941). Major Turbatu (the Romanian officer in charge of this issue and the postal services in Pokucia), *after the overprinting was finished, ordered the destruction of the dies to prevent abuse,* with the result that the dies were actually destroyed in Czernowitz. However, according to Czerniawsky and Schroeder, the dies were destroyed in Vienna and this destruction was notarized.

I am inclined to believe the Czerniawsky-Schroeder version, tied in with the possibility that between August 20 and September 19, 1919, what today might be called *reprints* were made in Czernowitz and perhaps also in Vienna. Such were made with the original dies and the original ink, and therefore cannot be distinguished from the orginals. We do not have information on the quantities and the face values of these *reprints,* nor after 60 years can we expect testimony on this matter. It is possible that some of the values only exist as *reprints,* but which these values are is impossible to establish. Therefore, collectors owning mint stamps of the C.M.T. issue should understand that while such stamps having all the characteristics of the originals, could indeed be originals, they may, however be just "reprints", and that they will never be positively identifiable. These overprinted stamps on postally used covers are, of course, very scarce and the only means of positive identification. From my discussions with very old collectors, I have learned that, in the period between the two World Wars, philatelist were not accurate in their reserch and did not even consider the problem of whether the C.M.T. issue had*reprints.* It seems that not even Turliuc, a recognized expert, dealt with this possibility.

(5) As often happens, not only were the overprints counterfeited, but likewise certificates and expert markings. G. Turliuc's expert marking comprises a letter *G* with a letter *T* inside. The height of the marking is exactly 2 mm and the G's horizontal bar is 1.8 mm wide. On the stamps I possess, the marking's ink is violet and is applied in the lower-left corner. Another expert marking is that of R. Karbas. It is 12.5 mm long, the height of the capital letters in 2 mm. and that of the lower-case letters in 1.1-1.2 mm. The wording is in violet, and is applied on the lower part of the stamp without any preferred position. I have a stamp with both R. Karba's and G. Turliuc's markings.

At the present time, I don't know of any recognized expert on this issue, and therefore, everyone must make his own judgement based on existing information. Personally, when younger collectors ask my opinion on some of the C.M.T. stamps, the most I can tell them is: *It is possible that they are not counterfeits.*

(6) The 1979 Zumstein catalogue presents the C.M.T. issue, giving higher and more realistic prices than in its ealier editions. It seems that the C.M.T. issue is to be reappraised by serious collectors.

REVIEW by Mark Fromer:

1915 CATALOGUE DE TIMBRES FISCAUX (Revenue Stamps Catalogue) by A. Forbin.

This reprint of the famous French—language catalogue contains all Romanian issues— through 1911 — in only 3 1/2 pages. Its illustrations are thus reduced in size to the point of near illegibility. Listings of perforation varieties are ommitted, consistent with the procedure of most general catalogues of that era. Similarly, no plate, transfer and watermark position varieties, nor any essays or proofs are enumerated. Only the most pronounced color and shade differences will be found listed.

On the other hand, the simplified register of the 1860—1911 period Romanian fiscals includes bourse and chamber of commerce revenues of Braila, Bucharest and Galatz, as well as the municipals of Bucharest, Jassy and Mangalia.

A photocopy of the Romanian section of Forbin can be ordered upon payment of $1.00 to Mark Fromer, 1519 East 8th Street, Brooklyn, N.Y. 11230.

WANTED: Used on cover, 9 Lei—41 Lei issue of 1943, First anniversary of the Liberation of Bessarbia(single, multiple or mixed franking) (Scott # B175; Stan Gib #1556; Minkus #905; Yvert #702; Michel #749):S. K. Schoenbucher, M.D. 765 Fairfield Dr. Marietta, GA 30067.

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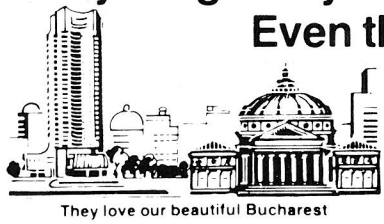
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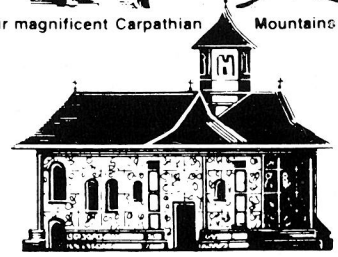
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THE 3 BANI STAMP OF 1870

Dr. L. N. Cristea, Tengstrasse 20, Apt. 304, Munich 40, West Germany,
45 North Side, London SW4—0AA, England

The 3 Bani violet stamp of 1870 (Fig. 1) marks the first exception to an unwritten rule. All of Romania's previous stamps had been printed in one of the three national colors: red, yellow, or blue.

Fig. 1

Fig. 3

It was printed using the 4 Bani transfer—block, from which the lithographer removed the numerals of value from the 8 types and substituted the figures *3*. Thus, 16 (two for each stamp) slightly different numerals *3* exist, while the transfer types of the block are, in all other characteristics, identical to those of the 4 Bani. The new figures were introduced on the TRANSFER—BLOCK and not directly on the printing stone. In order to avoid a detailed description of the types, we present an illustration of the transfer—block characteristics, taken from the Romanian Postage Stamp Catalogue '74, by K. Dragomir and A. Surpateanu (Fig. 2).

In comparison, some characteristics are less marked on the 3 Bani than on the 4 Bani (types 3,4,and 5).

The Swiss philatelist, Karl Kolb, published an essay (in Journal Philatelique Suisse, October 1950) in which he examined the traces of the figures *4* on the *3* Bani transfer—block. He proved that these traces are visible on all 8 types, not only on type 5, as previously mentioned by another philatelic scholar, Rene Poncelet, in his study of Romania's classic stamps (in Philateliste Belge No. 159, February 28, 1935). These traces are visible mostly on the early printings and were later partially removed through retouching and also became less visible because of the wear of the printing stone.

COLORING

The 3 Bani stamp was printed in various shades of violet, which run the gamut from a very pale and inert lilac to a deep violet, with shades of reddish—violet and of a bluish— violet (very rare). The colors are also affected by the consistency and the hue of the paper.

PAPER

The main categories are white and yellowish papers. The white paper group can be further subdivided into those printings on thin and shiny paper (similar to that of the 2 Bani orange printed about the same time) and those on slightly thicker,

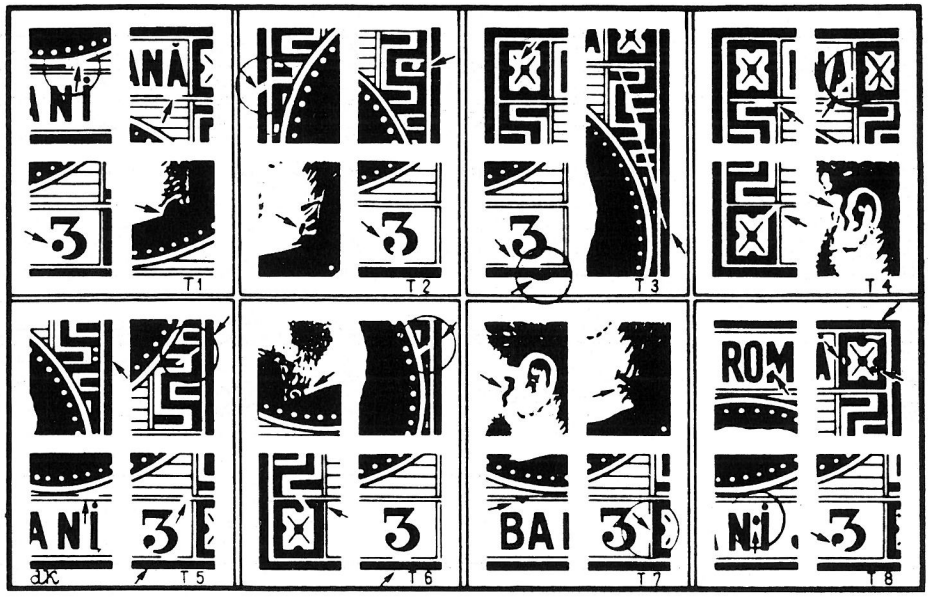

Fig. 2

porous paper, which appears greyish in some cases. In general, stamps on this thicker, dull paper have most of the printing flaws, but these are more difficult to identify because the paper's surface makes them hard to see.

PERFORATION

The perforated (10. 5x10, 13. 3x13. 2 and 14.5x13.2) 3 Bani stamps, found mostly unused (Fig. 3) but in rare cases also used, are due to private initiative, as Romania first perforated its stamps in 1872, when it used a 12½ gauge perforator. This perforated stamp, in its used state, should be collected only on a letter or wrapper.

BISECTS, TRISECTS AND COMBINATION USAGE

At the beginning of 1872, the postal authorities in Jassy were faced with a shortage of 5 and 10 Bani stamps. This led to the cutting of the 2 and 3 Bani stamps (and in very rare cases also of the 4 Bani) for use at a fraction of their face values (Fig. 4). Thus we find letters with strips of 3 of the 3 Bani stamps plus 1/3 of a 3 Bani stamp to yield the 10 Bani postage rate. Most of the letters recorded are from the second half of February 1872. Rene Poncelet mentions one such letter dated January, but did not give further details. This stamp was also cut in half, to pay the newspaper rate of 1½ Bani.

Fig. 4

While dealing with such emergency usages, we should also mention the rare combination of a 4 Bani plus ½ of a 2 Bani, to render the 5 Bani rate, and the very rare 2 Bani Plus 1/2 of the same value, or 2 Bani plus 1/3 of the 3 Bani used to obtain the 3 Bani rate.

An interesting combination found mostly on postal—receipts, is that of the 2 plus 3 Bani stamps, thus making the 5 Bani rate (Fig. 5).

Fig. 5

PRINTING

The actual amount of the 3 Bani printed is not known. The estimated figure of 100,000 seems rather low, given the long period (June 1870—October 1872) of its validity and that so far 6 printing stones have been identified. (Figs. 6, 7a, 7b, 7c, 7d, 8).

The printing stones have been identified with the help of the surviving sheets and large blocks.

Types as Figs. 6 and 8 were not used much and are probably the early stones, while types as Figs. 7a, 7b, and 7d stones account for the greater part of the printings. Of course, there may have been more printing stones, but only marginal copies, blocks and marginal multiples can give us the necessary evidence needed for their identification.

EARLIEST AND LATEST DATES OF USAGE

Ever since the introduction of the 1868 issue, a 3 Bani stamp had been advocated, but its printing and issue was postponed until May 1870. The Postmaster—General, Al. Cociu, prepared the 1869 Postal Law, but political events shelved it forever. His successor Al. Zissu took into consideration its main innovations and issued a regulation, proclaiming the new postal—rates to be in force as of October 15, 1870. This new regulation, based on the 1869 Law, fixed the rate for printed—matter at 3 Bani for 40 grams, for any distance. However, this rate could not be enforced because of the lack of such a stamp.

Except by bisection of a 2 Bani stamp, no existing stamps could make up this rate. To be better prepared, Zissu decided to order and issue the 3 Bani stamp before the actual regulation came into force officially.

The 3 Bani stamp was printed by LITHO S. SANDER and Co., in Bucharest, and was issued for use sometime in May 1870. The earliest date so far recorded is 11|6 (1870) June 11, 1870 BUCURESTI/SERA. This stamp remained in use until October 1872. The latest recorded date is 8 OCT. 72 — BRAILA.

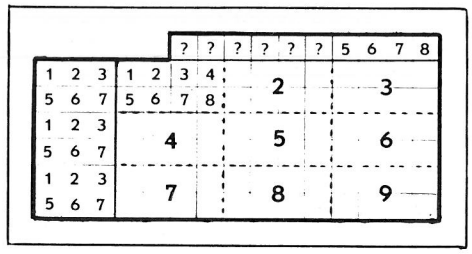

Fig. 6

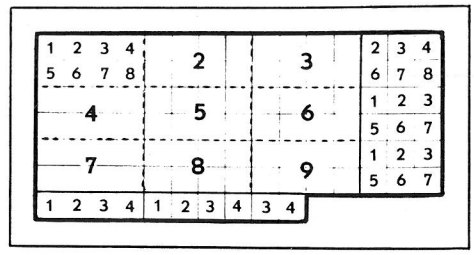

Fig. 7a

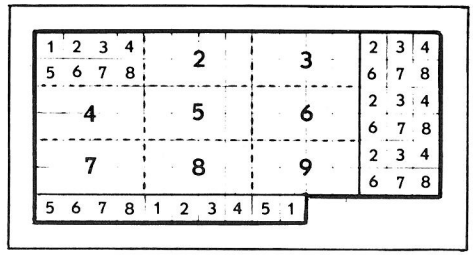

Fig. 7b

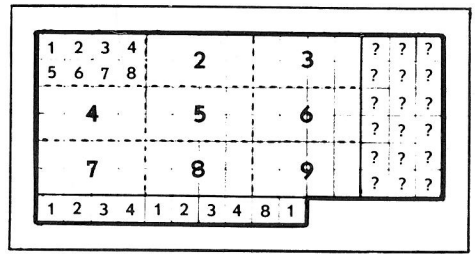

Fig. 7c

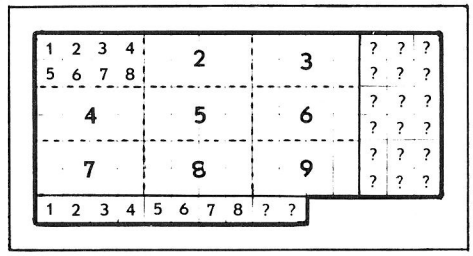

Fig. 7d

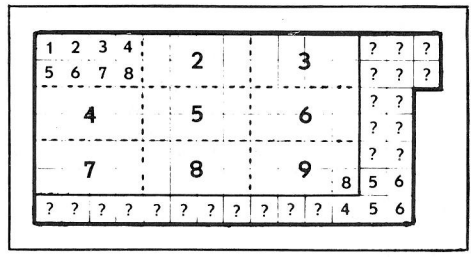

Fig. 8

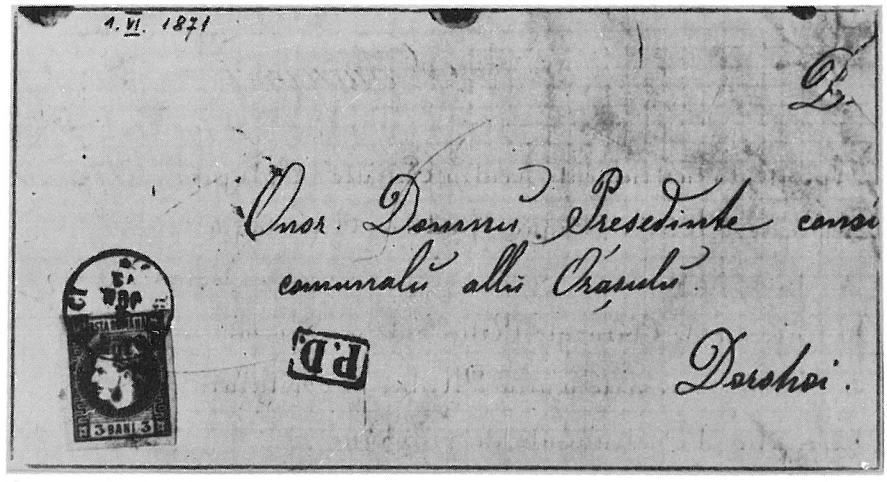

Fig. 9a

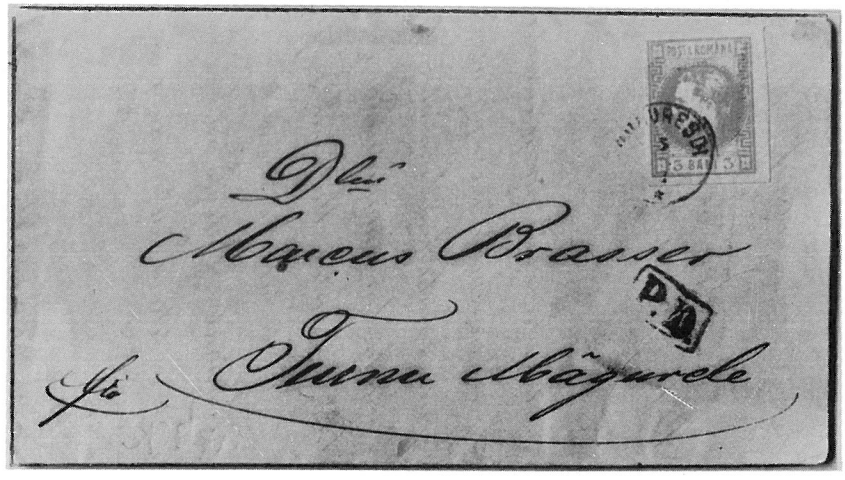

Fig. 9b

stamp remained in use until October 1872. The latest recorded date is 8 OCT. 72 — BRAILA.

The dating of the 3 Bani stamp is greatly facilitated by the introduction in March 1870, of a new type of cancellation. This 20 mm single circle postmark bears, besides the name of the town (in its upper part), the date on three lines: day (in figures), the month (in three upper case letters) and the year (the last two figures), and a small ornament (cross, 6—or 8—pointed star). A year later, in July 1871, the *thimble postmarks* (17—18 mm dia..), which are common on this and later issues, also appeared.

The 3 Bani on printed matter is rather rare, though this was its reason for coming into exsistence. It has survived mostly on circulars (Figs. 9a, 9b). It can also be found in mixed franking with stamps of 1868, 1869 and even 1871/2 issues (Figs. 10a, 10b). Multiples in the form of strips, and especially blocks are desirable items, the more so if on letters.

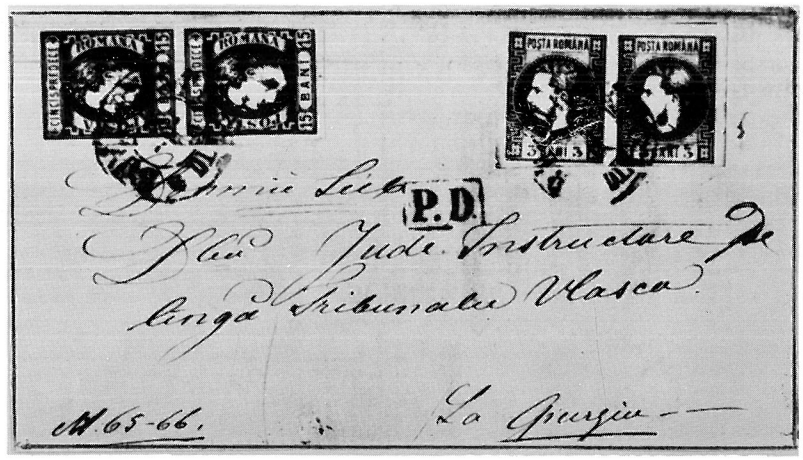

Fig. 10a

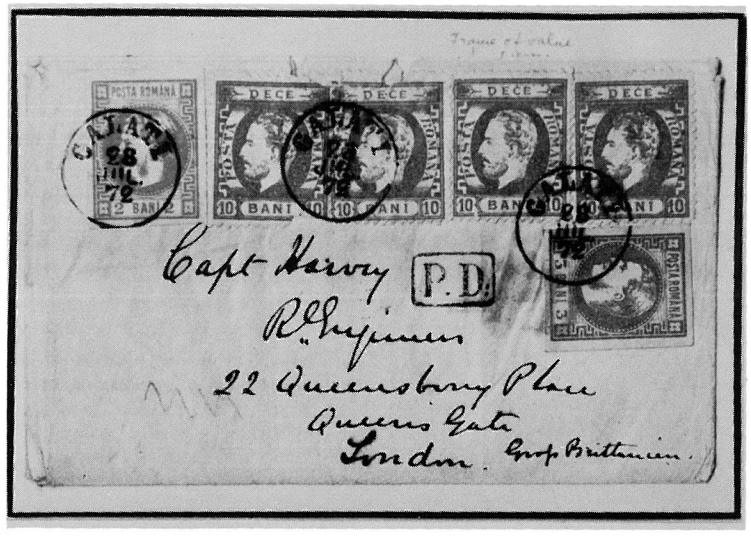

Fig. 10b

RETOUCHES AND VARIETIES

The 3 BANI stamps present few spectacular retouches. Nevertheless, brush retouches (around the portrait — rather rare) and a few frame retouches do exist. Some of the latter can be traced through different shades, proof that the same stone served for several printings. Also, this stamp offers to the diligent student a series of imperfections, due to both the wear of the stones and the hastiness of some printings. Some constant varieties we thus find include broken letters (*U* instead of *O* in ROMANIA, *O* in POSTA, *I* in BANI, etc.),,a broken transfer in the upper right corner, an interrupted circle at 2 o'clock or 9 o'clock, or a downward extension of the Greek line over the southeast corner ornament, coupled with the deformation of the *N* in BANI, as well as many others. Likewise, we can find bald patches in the hair region of the effigy, which the lithographer did not attempt to cover up by retouching, for he was as unconcerned about this as about the shades of ink which he used.

REVIEW by Dr. L.N. Cristea

RUMANIEN, Typenmerkmale, Umdruckblocks und Drucksteine der Steindruck—Ausgaben, 1865—1872 (ROMANIA, type characteristics, transfer—blocks and printing stones of the lithographed issues of 1865—1872) by HANS GEORG, Oberfeldstrasse 24, 757 Baden—Baden 24, West Germany. Price: DM 40. — plus postage.

This 155 page booklet, in the German language, is the most up—to—date work for introduction and guidance to collectors of Romania's lithographed issues, a most interesting field of classic philately. With few words, clear drawings and diagrams, this work conveys the essentials.

Great satisfaction accrues to the collector lucky enough to make discoveries. This booklet puts discoveries within reach of even those who do not have access to vast collections. Only 2 months after its printing, a collector in Britain brought a key item of the 18 Bani 1868 issue to the reviewer's attention. As the transfer—block types are amply identified and their layout on the stones well explained, average collectors can now reconstruct transfer—blocks and discover outstanding items nestled in their own albums. Careful study of marginal and multiple items will certainly lead to the discovery of new stones.

The listing of recorded key items and blocks is a considerable service to Romanian philately. Similarly, the supplements concerning the postmarks found on the successive issues enable the reader to weed out counterfeit postmarks, only too often found in dealers' stocks or auction lots. Thus, all readers can benefit, as information in several languages, spread through dozens of articles and books, has been compiled and analyzed.

In his forward, the author emphasizes that he did not strive for *completeness* or *total correctness.* I am inclined to suggest a second booklet to the author. In it, he could not only present addenda and corrigenda, but also errors, constant varieties and the picturesque retouches.

Editor's Note: An English edition would have a much wider appeal and by printing it in a larger quantity, the price could be brought down which would further stimulate its sale.

REVIEW:
DAM CONSTRUCTION IN PHILATELY
by Ioan B. Sahinian,

Published in Bucharest in 1979, 87 pages, 10.50 lei

This is an excellent handbook for the topical collector specializing in dams. It illustrates several stamps with dams, at the same time giving some technical information on the dams. It also presents a list of stamps falling within this topic issued by various countries and contains a short bibliography.

REVIEW: BALCESCU IN PHILATELY
by Ioan B. Sahinian,

Published in Bucharest in 1979, 64 pages, 10 lei.

This booklet presents Nicolae Balcescu, the great Romanian revolutionary of 1848, as he is portrayed on stramps, F.D.C.s, maximum cards and postal stationery. It also informs us that 12 different localities in Romania have been named after this illustrious statesman, and gives details on their location, whether they have their own post offices, etc.

ERRORS OF THE CLUJ—1919 OVERPRINTED STAMPS

Dr. Marcel Sapira, Soseaua Oltenitei, No. 73, bl.5, et. 2, apt.10. 77504 Bucharest, Romania.

On November 24, 1918, the Romanian armies entered Transylvania. On December 1, 1918, the National Assembly of the romanians of transylvania and Banat issued a decree calling for the *union of these Romanians, and of all the territories inhabited by them with Romania.* The advancing Romanian armies in Translyvania were accompied by postal services which assured the fulfillment of the army's needs, and as it became more consolidated, those of the civilian population.

From the beginning, a shortage of postage stamps was felt. At the same time, paper to print new stamps was unavailable. Because of these circumstances, the Romanian postal administration in Cluj started on May 23, 1919, to overprint Hungarian stamps found in various post offices, and the issue became known as CLUJ—1919.

At the beginning, due to a lack of knowledge, this issue was considered to be local stamps, war stamps, occupation stamps or a private issue. Once rehabilitated, they were counterfeited by many and in large numbers. For years, the leading catalogues quoted them at very low prices or even ommitted them. These stamps, in use until December 31, 1921 (over 2 1/2) years), were extensively used for postage, and were valid not only in Transylvania, but also in the whole country.

THE OVERPRINTS

Hungarian definitive stamps in sheets of 100 were overprinted using 100 cliches of a circular monogram (Fig. 1) and the Romanian currency: BANI, LEU or LEI, each recognizable through its microscopically different characteristics. The relative position of the monogram is the same on all sheets it was applied on.

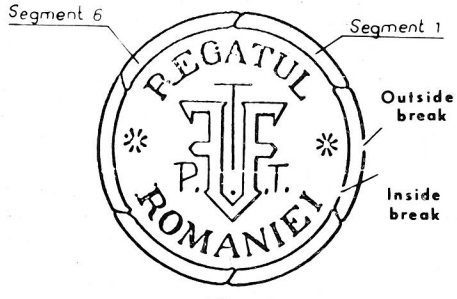

Fig. 1

The letters in BANI, LEU and LEI have some distinct characteristics on all of the 5 types of sheets overprinted, namely:

I. Small format stamps with the BANI overprint above the monogram (Harvesters, Postal Savings, Karl, Zita, etc.)

II. Small format stamps with the BANI overprint below the monogram (10+2 and 15+2 semipostals, Zitz 40 and postage Due stamps.

III. *Parliament* stamps with the BANI overprint.

IV. *Parliament* stamps with LEU an-Bani) overprint.

V. *Floods* stamps of 1913.

This division by type is necessary because some of the errors are characteristic to only some of these sheet types, as follows:

(a) The *BANI* error (also called *long BANI)* is characteristic for types I, II and III.

(b) The *LFU* error if found on type IV with the value: 1 *LEU.*

(c) The *LFI* error is found on type IV with the value in *LEI.*

(d) The *ANI* error is found only on the *2 BANI Harvesters.*

Checking for these errors is easy because the vast—majority of these overprints are clear and the characteristics of the monograms and of the letters in BANI, LEU, and LEI are quite distinguishable.

THE *BAN I* (long BANI) ERROR

The *BANI* overprint was made with typeset cliches of letters. A large portion of these cliches have letters with distinct characteristics. On one of the cliches the distance between the letter *n* and the letter *i* is visibly larger than on the rest of the. cliches. Two special characteristics of the *BANI* Cliche (Fig. 2) are obvious.

(a) The letter *B* has a break on the top.

(b) The letter *A* has a thickening, at left of its pointed tip (this is characteristic for 17 stamps on the sheet but only one of them has the *BAN I* error).

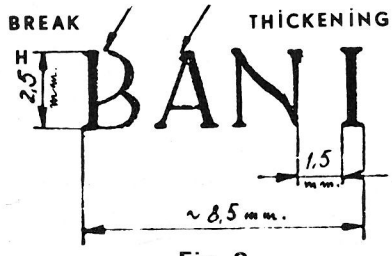

Fig. 2

This type of cliche (BAN I) can be found in various sheet positions, depending on the sheet type:

Position 2: on type I sheets - small format stamps, BANI above the monogram.

Position 99: on type II sheets - *Parliament* stamps. BANI below the monogram.

Position 92: on type III sheets - *Parliament* stamps with value in BANI.

The monogram on these positions can be identified by the following characteristics:

Position 2: Small break on the outside of segment 1 near the letters *A* and *B;* break on the inside of segment 2 near the star; break on the outside of segment 5; small break in the vertical bars of the letter *U* usually more visible on the right bar.

Position 99: Break in the interior of segment 2, just under the star and an excrescence above the star; small break in the lower part of the loop of the letter *R* in *ROMANIEI.*

It should be noted that only a small part

Fig. 3

of the *2 BANI Harvesters* (estimated to be about 60 sheets) present the *BAN I* error. Because the *BAN I* error can be found in corner blocks of four (Fig.3), such blocks are highly prized by collectors.

THE *LFU* and *LFI* errors

These errors can be found on type IV sheets (Parliament) with values in LEU and LEI. The *LFU* error occurs on stamps having the *1 LEU* value (Fig. 4) and the *LFI* error is found on stamps with the *2LEI* (Fig. 5) *3 LEI, 5 LEI* and *10 LEI* values. Although this seems improbable, it is true that these errors were discovered only after all the type IV sheets had already been overprinted. It was then noted that all the stamps in position 63 had the lower horizontal bar in *E* missing; thus the LEU and LEI overprints became LFU and LFI.

Fig. 4

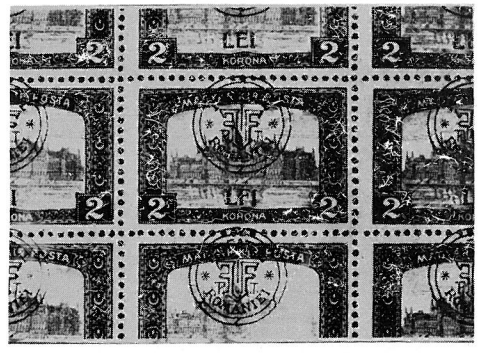

Fig. 5

Position 63, bearing this error, presents the following characteristics:

(a) Large break on the outside of segment 2, near the star;

(b) Small indentation in segment 3, near the letter *E;*

(c) Break on the upper part of the outside of segment 5;

(d) Break on the outside of segment 6, near *E* and G:

(e) Small break in the right vertical bar of the letter *N.*

THE *ANI* ERROR

This error appeared on the *2 BANI Harvester* because of the accidental detachment during the overprinting process of the letter *B* from a cliche of *BANI* (Fig. 6). This cliche is in position 42. The error was discovered after overprinting about 2100 sheets. The overprinting was stopped, the typographic block repaired and then it resumed. After overprinting about another 400 sheets, it was observed that during the repairs the letter *B* from the BANI block position 33 had fallen off. After a second repair, the overprinting continued.

Fig. 6

Some researchers contend that between the two repairs a number of sheets without errors were printed. While the sequence of the events in unimportant, the fact is that there are two distinct *ANI* errors:

(1) *ANI* in position 42 on about 2100 stamps;

(2) *ANI* in position 33 on about 400 stamps

If for the *BANI* and *LFU—LFI* errors the characteristics of the monograms are important for establishing the authenticity of those items - The identification of the characteristics of the *ANI* error becomes even more important because - at least for single items — this is the only way to determine the position of the error. The monogram presents the following characteristics *ANI* in position 42:
near the letters *T* and *U:*

(b) Two small breaks on the inside of segment 4, under the letter *O;*

(c) Indentation followed by a small break on the outside of segment 6 near the letter *G;*

(d) Black dot between the letters *A* and T.

ANI in position 33

(a) break on the outside of segment 5 near the letter *B;*

(b) Two breaks in the lower part of the letter *G;*

(c) The left letter *F* (in the monogram) has a break in its lower part, while the right letter *F* is blackened under its shorter bar;

(d) Black dots between the letters *M* and *A,* between *A* and *N* in *Romaniel.*

The *ANI—33* error with an inverted overprint is found only on a single stamp, originating from the unique sheet with inverted overprints containing this error. The *ANI* error can also be found on other values than the 2 *BANI Harvesters,* but these are only typographical errors and are not constant. They can be regarded as curiosities.

The vast majority of the errors on the CLUJ—1919 stamps are recognized varieties. The ZUMSTEIN catalogue, usually very suspicious when it omes to errors (FEHLDRUCK), lists the *ANI* error as no. 258—I, the *LFU* error as no. 271—I and the *LFI* errors ad nos, 272—I, 274—I and 275—I (on the stsmps of 2, 3, 5 and 10 LEI). The *BANI* error is mentioned with a value about 10 times that of a regular type. Likewise, the Romanian Postage Catalogue of 1974 lists the CLUJ—1919 stamps in detail with the errors.

MORE ABOUT THE FORGERIES OF THE MAIL COACH ISSUE

Don Heller, 206 W. Fairmount Ave., State College, PA 16801

I wish to add a few remarks to the discussion by Gustav Noska in Romanian Philatelic Studies Vol. 2 No. 4 (1978) concerning forgeries of the 1903 mail coach issue.

The type II forgeries are extremely common and may even exist in greater quantiy than the originals. The type I forgery must be less common; in any case, I have never seen one though, it is illustrated in some older works on forgeries such as Billig's "Grosses Handbuch der Falschungen, Rumanien III", Vienna, 1938, and Kurt Kayssner's Schach den Falschungen,Buckow, 1936. The Kayssner publication describes the Tupe I and II forgeries as *complete forgeries of French and Romanian origin, distributed by Waxman, alias Feldmann, Bucharest, among others.* Type I is Romanian and type II is French, and I will offer circumstantial evidence concerning the printer of the type II forgeries. Alden C. Johnston (Forgeries Old and New, Toronto, 1941) claimed existence of *about five different sets of fakes varying in excellence,* but I have seen no evidence that this is correct.

Forgery I

Original

The following remarks all apply to the type II forgery. It is printed in sheets of 48, arranged horizontally, eight rows of six stamps per row. The paper measures 260—279 mm (horizontal) by 215—223 mm (vertical), and occasionally bears the watermark *Papeterie de Renage (Isere)* in elegant script letters, repeated across the longer dimension; the repetitions are separated by an ornamental X. No more than one row of stamps per sheet has the watermark and it is not found on all sheets. Isere is a department in southern France, which supports the stated French origin of the forgeries. Paper from the same mill, which was owned by the firm of Bruel Freres has also been used on (genuine) stamps of Haiti, the Large Palms issue of 1891 (watermarked Renage pap. Rives) and the Centenary issue of 1904 (watermark identical to that of the type II forgery). The Centenary issue was printed by E. Cote of Paris, who is believed to have produced the numerous reprints of this issue,some of which also show the papermaker's watermark. The printer of the 1891 issue is unknown, but L.W. Crouch (The Stamp Lover, Dec. 1912) suggested that it was Cote, by comparision of the paper and perforations with the 1904 issue. This conclusion was later adopted by the Kohl Handbuch, 11th ed. For the same reason, I conjure that the mail coach type II forgeries were printed in Paris by E. Cote.

Continuing with a description of the type II forgeries, the selvedge of each sheet shows various marks such as dots, circular arcs. crosses, and miscellaneous lines or bars. This may be of interest to students of lithography. I believe that it is possible to *plate* the stamps to individual positions in the sheet, but have not attempted to do so. A brief Study of the sheets indicates that the common design was entered first and then individual numerals were entered. Certainly, each sheet shows a different composition and numerals are in different places on stamps within the same sheet. The 3 bani value in particular shows a number of consistent design variations. Further study is warranted.

Forgery II

Printed by *Nez Perce Printing & Publications,* P.O. Box 306, Lapwai, Idaho 83540

ROMANIAN PHILATELIC STUDIES

Vol. 4 No. 1, 1980

Published by the ROMANIAN PHILATELIC CLUB

A.P.S. Affiliate No. 88

EDITOR GEORGE PATAKI: 84-47 KENDRICK PLACE, JAMAICA ESTATES, N.Y. 11432

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Somerset, N.J. 08873

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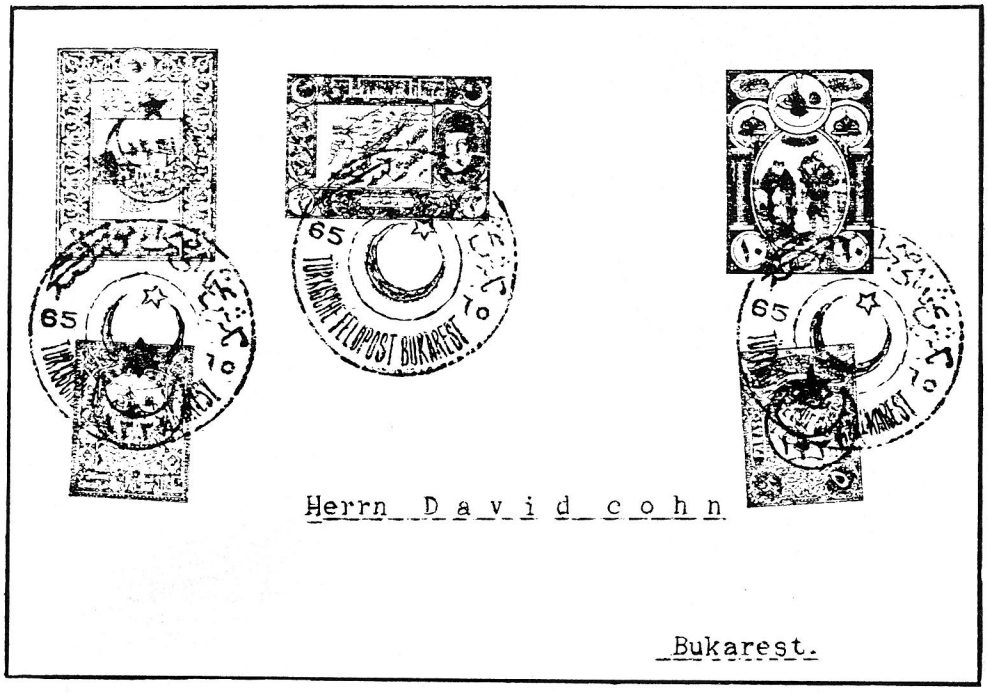
TURKISH FIELD POST CANCEL USED IN BUCHAREST

By George Pataki

During World War I, the Central Powers temporarily occupied the southern part of Romania (Walachia, Little Walachia and Dobrudja) and the Germans, the Bulgarians and the Turks established and operated field post offices there. The most active were those organized by the German armies. These used German stamps with special overprints (Scott nos. 3N1-3N16, 3NJ1-3NJ7, 3NRA1-3NRA8 and 3NRAJ1) and a variety of special cancels. The Bulgarian field posts were far less active. They used Bulgarian stamps overprinted vertically in cyrillic letters *POSHTA VI ROMANIA 1916 1918* and utilized their own special cancels.

The activity of the Turkish field posts in Bucharest is little known and items handled by them constitute great rarities. In a recent Roger Koerber (605 Northland Towers, W., Southfield, Mich. 48075) auction catalogue, one such cover was offered. It has five Turkish stamps obliterated by a rare Turkish field post marking and is addressed to *Herrn David Cohn, Bukarest.*



The cancellation consists of: crescent and a five-pointed star (in the center); a Turkish inscription in Arabic characters (at top) equivalent to the German *TURKISCHE FELDPOST BUKAREST* (at bottom); as well as the number *65* on the left and its Turkish counterpart on the right.

The cover is obviously *cancelled by favor* because, as addressed (without street and house number), it would have been undeliverable. However, it still has a documentational value (and implicitly great commercial value) to Romanian specialists.

HANDWRITTEN CANCELLATIONS ON AUSTRIAN STAMPS USED IN THE UNITED PRINCIPALITIES

Ladislau Rothman, 29 Metzada Street, Ramat Chen, Israel

On stamps of the Austrian Levant used in the United Principalities, handwritten cancellations are sometimes found, showing only the name of the locality where posted, but not the date of mailing.

We illustrate here a 10 Soldi stamp cancelled with handwritten *a Galatz*, and with the triple circle no. 1 arrival marking of Vienna. This letter was mailed and handled during the Hungarian administration of the Galatz consular post office.

This item belongs to my collection. Dr. Nagy Ferenc, in his article *Magyar Posta Romaniaban, 1867-1869* (Hungarian Posts in Romania), published in *Filatelica* no. 1/1977, page 30, presents a stamp with the identical cancellation. Also Tchilinghirian & Stephen in their book *Austrian Post Offices Abroad, Part Six* present (on page 434) a 15 Soldi stamp

Fig. 2

with the handwritten cancellation *aus Ibraila.*

Reprinted from The American Philatelist, January 1979.

A Romanian Postal Experiment

by Silviu Dragomir

On May 24, 1891, Grigore Angelo, chief treasurer of the Department of Telegraphs and Posts in Bucharest, Romania, started an experiment unusual for those times and still of interest today. The experiment was accomplished on two unseparated postal cards (Higgins & Gage No. 23) sent to the "Chiefs of Post Offices in the cities listed on the back" and addressed to "Vedi marsrutul Romania" (translated: "See the Romania circuit"). Consequently, this was a postal circuit that materialized when the date cancels of thirty-two cities were applied in a pre-established succession. The cards were to follow the route in the indicated order. Details of the experiment were given in the following text:

"This is an experiment on the time in which a letter could go through Romania, passing through all the main cities. The post offices listed below are asked, when they receive this card, to apply their cancel mark and mail the card to the next city right away. A similar card was mailed today in the opposite direction."

The circuit of the thirty-two localities lasted thirty-two days, but it was accomplished in a different order than the one indicated by the sponsor, who probably did not know the normal postal routes in detail.

The completed course, with city names spelled as they were in 1891, was as follows: Bucuresci (May 24); Ploesci (May 24); Buzeu (May 25); Rim. Sarat (May 25); Targoviste (May 26); Focsani (May 27); Braila (May 28); Galati (May 28); Tecuciu (May 29); Berlad (May 29); Husi (May 30); Vaslui (May 30); Jassy (June 1); Dorohoiu (June 2); Botosani (June 2); Folticeni (June 3); Roman (June 4); Bacau (June 4); Buhusi (June 4); Piatra (June 5); Tergu Neamtu (June 5); Tirgu-Jiu (June 8); T. Severin (June 8); Pitesti (June 9); C. Lungu (June 10); T. Magurele (June 11); Slatina (June 12); Craiova (June 13); Bucuresci-Verciorova Amb. III (June 16); Verciorova-Bucuresci Amb. IV (June 18); Bucuresci (June 18); Giurgiu (June 18); Calarasi (June 20); Constanta (June 21); Caracal (June 25); Bucuresci (June 26).

The postal marking of Ramnicul Valcea is not on the postal card, despite the fact that the name of the locality was crossed out, indicating that it had been reached and the city of Tulcea had not. On the other hand, the cancel marks of the localities of Tergu Neamtu and Buhusi are there, as are those of ambulatory railroad markings Nos. III and IV.

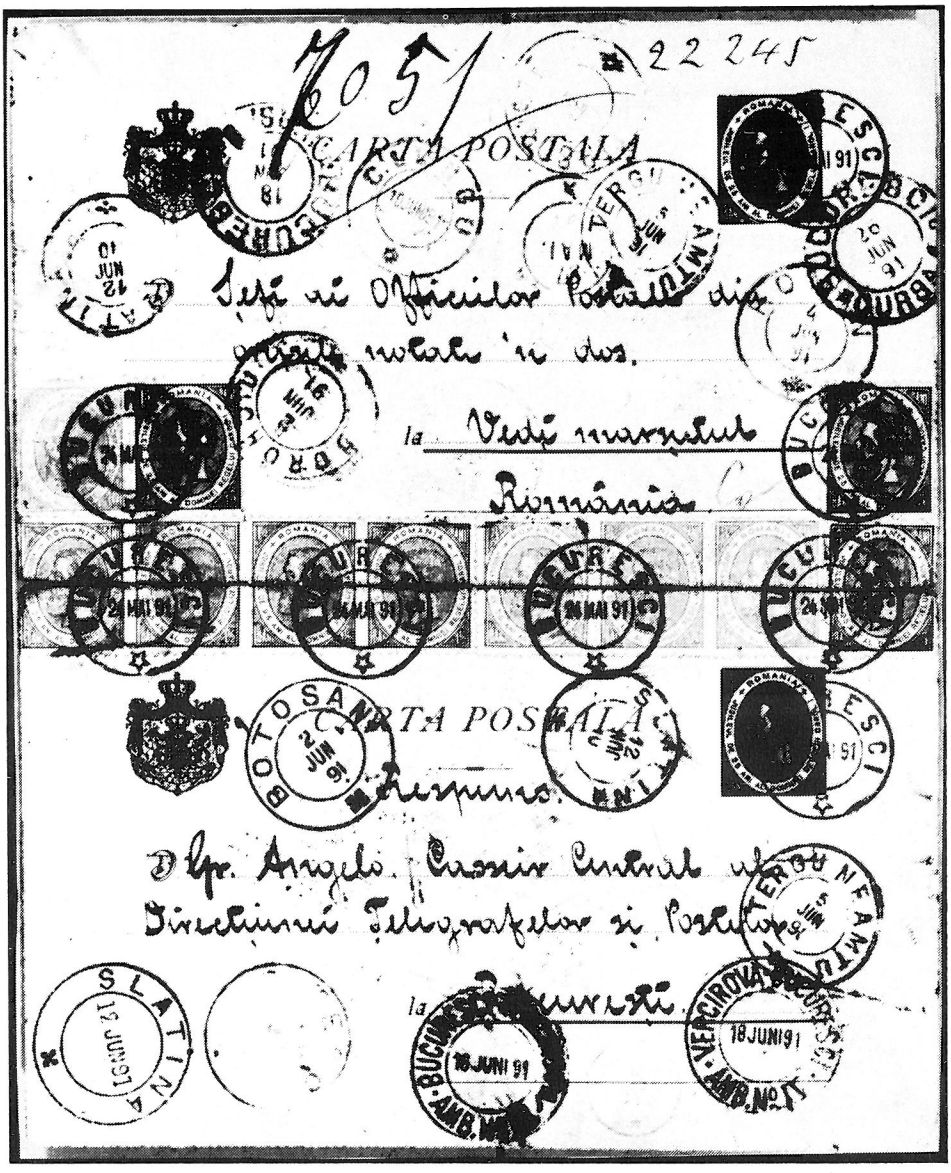


Figure 1. Front of cards.

This experiment proved once more that the "Jubilee" stamps (Scott Nos. 108-112) used on these cards (considered "canceled by favor," and not postally used by some people) actually were used. It also is important to note that, among the cancels collected, there is a Roman "thimble" type with 1891 as the latest known date.

By studying this philatelic item, the date cancels used by the largest post offices can be ascertained. Furthermore, one can follow the preferred postal routes and required transit time of that period (almost ninety years ago). This experiment was conducted during the formative period of the first organized philately group in Romania; the "Societatea Filatelica Romana" was created at the end of 1891. A similar test could be re-enacted today under modern technological conditions, but I doubt the results would favor present-day posts.

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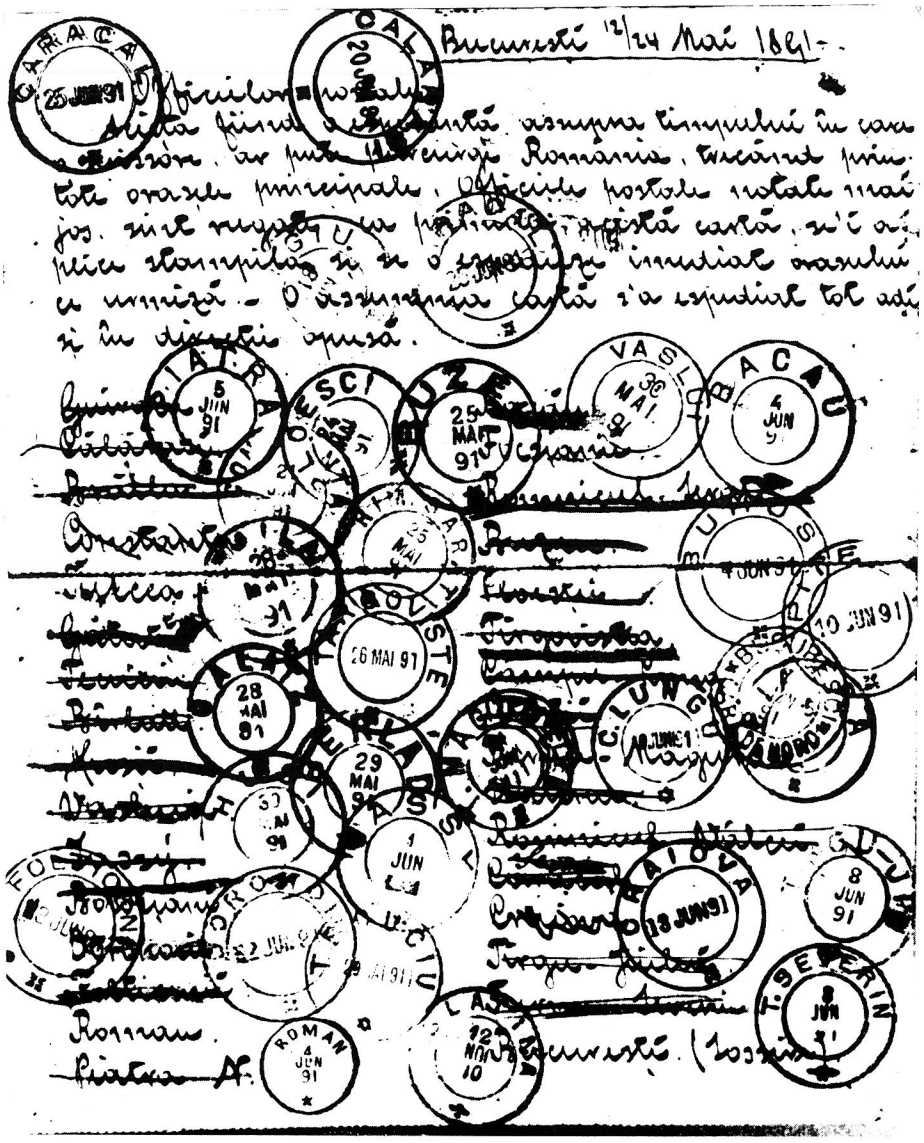


1980 AUSTRO—HUNGARIAN—SLAVIC POSTAL HISTORY PROJECT

By Dr. Abdul G. Khan

The postal history of the countries of East Central Europe has hardly ever been treated in an integrated manner. The wars and society of this region are closely related to the manner and mode of communication. A cross—national examination of the events that affected the fate of many peoples of the region can be appreciated thru the study of mail service and mail items. With this premise in mind, a new organization has been set up as an international network of resource persons interested in the subject. The area of research includes the Habsburg monarchy and the Ottoman Empire in Europe. Also within the scope of investigation is the postal history of Romania. One aspect that is under investigation is the Romanian postal arrangements during the Russo—Turkish War of 1877—1878.

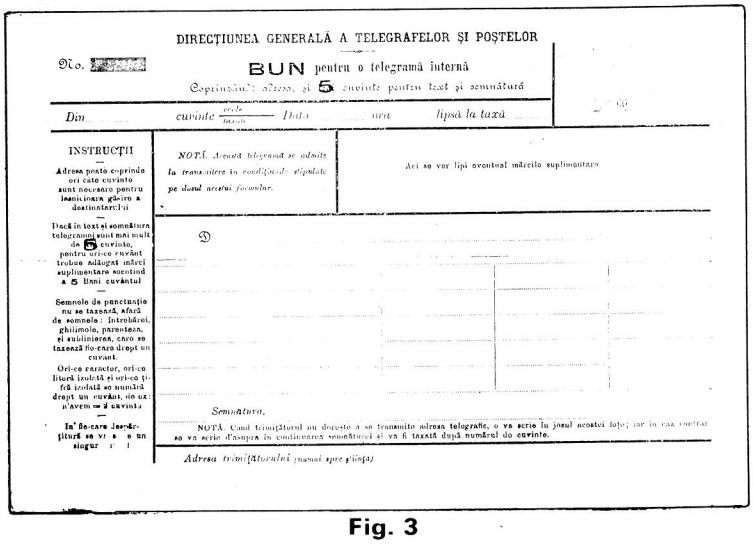
The project will launch its first publication in November 1979. Future publications will be devoted to aspects of Romanian postal history. Coinciding with the international exhibition in London in May 1980, the project will hold a postal history seminar. Finally, plans are being finalized to hold a very special postal history exhibition dealing with East Central Europe in New York in November 1980. Interested persons wishing to participate in any or all of these activities should write to:

Austro—Hungarian—Slavic Postal History Project
P.O. Box 2636, Springfield, VA 22153, USA

ON EARLY ROMANIAN TELEGRAM FORMS by Don Heller

Passalega's recent article *Early Romanian Telegram Forms (Part II)* contains an error. He says (page 11): *Personally I don't believe that the 1905 forms were also overprinted...* these do exist — here I present photocopies of two such forms from my collection: one with *5* overprinted on the 60 Bani form and another with *8* overprinted on the 75 bani form. It is conceivable that the 1 leu form was overprinted with *13*.

The 1905 forms, as illustrated here, have a set of *Instructions* in 27 lines, and the word *intrebarei,* which is missing on the 1906 forms.



DIRECȚIUNEA GENERALĂ A TELEGRAFELOR ȘI POȘTELOR

No. [redacted]

BUN pentru o telegramă internă

Coprinzând: adresa, și 5 cuvinte pentru text și semnătură

Din ..... cuvinte ..... Data ..... ora ..... lipsă la taxă .....

INSTRUCȚII

Adresa poate coprinde ori câte cuvinte sunt necesare pentru înaintearea gărei a destinatarului

Dacă în text și semnătura telegramei sunt mai mult de 5 cuvinte, pentru ori-ce cuvânt trebue adăugat mărci suplimentare socotind a 5 Bani cuvântul

Semnele de punctuație nu se taxează, afară de semnele: întrebărei, ghilimele, parantezu, și sublinierea, care se taxează fie-care după un cuvânt.

Ori-ce caracter, ori-ce literă izolată ei ori-ce grupă izolată se numără după un cuvânt, de ex: n'avem = 2 cuvinte

In fie-care despărțitură se vor scrie un singur cuvânt

NOTĂ. Această telegramă se admite la transmitere în condițiunile stipulate pe dosul acestui formular.

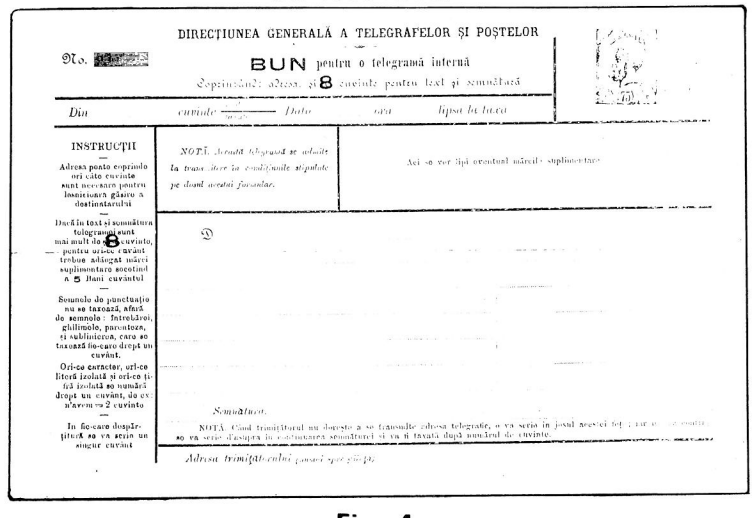
Aci se vor lipi oventual mărcile suplimentare

Semnătura,

NOTĂ. Când trimițătorul nu dorește a se transmite adresa telegrafie, o va scrie în josul acestei foițe; iar în cas contrar so va scrie d'asupra în continuarea semnăturei și va fi taxată după numărul de cuvinte.

Adresa trimițătorului (numai spre știință)

Fig. 3



DIRECȚIUNEA GENERALĂ A TELEGRAFELOR ȘI POȘTELOR

No. [redacted]

BUN pentru o telegramă internă

Coprinzând: adresa, și 8 cuvinte pentru text și semnătură

Din ..... cuvinte ..... Data ..... ora ..... lipsă la taxă .....

INSTRUCȚII

Adresa poate coprinde ori câte cuvinte sunt necesare pentru înaintearea gărei a destinatarului

Dacă în text și semnătura telegramei sunt mai mult de 8 cuvinte, pentru ori-care cuvânt trebue adăugat mărci suplimentare socotind a 5 Bani cuvântul

Semnele de punctuație nu se taxează, afară de semnele: întrebărei, ghilimele, parantezu, și sublinierea, care se taxează fie-care după un cuvânt.

Ori-ce caracter, ori-ce literă izolată ei ori-ce grupă izolată se numără după un cuvânt, de ex: n'avem = 2 cuvinte

In fie-care despărțitură se va scrie un singur cuvânt

NOTĂ. Această telegramă se admite la transmitere în condițiunile stipulate pe dosul acestui formular.

Aci se vor lipi oventual mărcile suplimentare

Semnătura,

NOTĂ. Când trimițătorul nu dorește a se transmite adresa telegrafie, o va scrie în josul acestei foițe; iar în cas contrar so va scrie d'asupra în continuarea semnăturei și va fi taxată după numărul de cuvinte.

Adresa trimițătorului (numai spre știință)

Fig. 4

Originals and Counterfeits
of the ROYAL ROMANIAN GEOGRAPHICAL SOCIETY JUBILEE Issue
By George Pataki

On June 15, 1925, the Royal Romanian Geographical Society celebrated its 50th anniversary. For this occasion, the issuance of a set of five semi-postal stamps was approved, in order to collect funds for the society's building. Because of disagreements, the set (Scott #B21-B25) was not issued until March 15, 1927. It was valid for postage only until April 14, 1927, thus only one month. Octav Rogalschi designed the series and Marvan produced the cliches. Printed by the typographic process, 70,000 complete sets were issued.

The stamps have the following values and illustrations: 1+9 Lei - map of Romania; 2+8 Lei - Stephen the Great; 3+7 Lei - Michael the Brave; 5+5 Lei - Kings Carol I and Ferdinand and 6+4 Lei - reconstructed model of the Adam Clisi monument. The 10 Lei; the first indicates the franking value, the second number is the surtax which was donated to the society's building fund.

The Romanian Postage Stamp Catalogue of 1974, by Kiriac Dragomir and Aurel Surpateanu, states that imperforate proofs were produced in strips of five stamps, printed in black on white, shiny paper.

GENERAL DIFFFERENCES

BETWEEN	ORIGINALS	COUNTERFEITS
Design is	accurately drawn	rough imitation
Perforation is	13½	other than as the original
Frame (exept 5+5 Lei) has	curved or angular ornaments	straight lines
+ sign is	well shaped cross	distorted, almost rhomboid
Height is	25 mm	24¾ mm
Width is	various	¼ mm narrower
Vertical shading lines are	thin, regular	thicker, irregular

PARTICULAR DIFFERENCES

BETWEEN	ORIGINALS	COUNTERFEITS
	1+9 Lei, light violet	
Perforation is	13½	13:14 or imperforate
Size is	19½ x 25 mm.	19¼ x 24¾ mm
Ornaments on center of bottom frame	exist	are missing
I in JUBILEUL has	dot above vertical line	dot and line joined
G in REGALA is	split on the top	normal
	2+8 Lei, green blue	
Perforation is	13½	14½:13¾ or imperforate
Size is	17¼ x 25 mm	17 x 24¾ mm
LEI	is well drawn	has distorted letters
I in JUBILEUL has	dot above vertical line	dot and line joined
P in POSTA shows	distinct loop	filled in loop
Pearls on the crown	exist	are missing
	3+7 Lei, red carmine	
Perforation is	13½	14½:13½ or imperforate
Size is	20½ x 25 mm	20¼ x 24¾ mm
Frame is	accurately drawn	roughly drawn
Shading lines under and between *MA* in ROMANIA are	short but exist	missing
B in JUBILEUL, *P* in POSTA and all *R's* have	distinct upper loops	filled in loops
Number of pearls above fur cap is	9	8
	5+5 Lei, deep blue	
Perforation is	13½	13:13 or imperforate
Size is	18 x 25 mm	17¾ x 24¾ mm
Crown, coat-of-arms, effigies are	accurately drawn	roughly drawn
Letters in inscription are	accurately drawn	roughly drawn
	6+4 Lei, olive green	
Perforation is	13½	13:14 or imperforate
Size is	19 x 25 mm	18¾ x 24¾ mm
Frame ornament is	bent at right angles	rounded
P in POSTA has	distinct loop	filled in loop
Numeral *6* has	open loop	closed loop
Shading lines in 2nd *A* of *ROMANIA*	exist	are missing

Orginal

Counterfeit

ORIGINAL

ORIGINAL

ORIGINAL

ORIGINAL

COUNTERFEIT

COUNTERFEIT

COUNTERFEIT

COUNTERFEIT

A "VULTURE" Issue Collective Proof

By David Gijiriguian, New York, N.Y.

We illustrate below an item not recorded in Edouard Cohen's book: *Contributions a l'Etude des Essais des Timbre-Posts de Roumanie,* Lisbon, 1945. For the 1885-1889 *Vulture* issue, Cohen mentions the existence of the following proofs:

a) Fig. 22 (pp. 33-34) consisting of the 1½ Banu, 3, 5 and 10 Bani values, all in one horizontal row and printed on cream paper.

b) Fig. 23 (p. 34) comprising 6 of the 1½ Banu stamps in 2 horizontal rows of 3 each, printed in blue or brown on thick cream paper.

c) Fig. 24 (p. 34) made up of 8 stamps in 2 horizontal rows of 4, with 1½, 3, 5 and 10 Bani on the upper row, and 25, 50 Bani, 1 Leu and 15 Bani on the lower row.

d) P. 35, composed of 6 stamps in 2 rows: three 1½ Banu stamps on the upper row and three 3 Bani stamps on the lower row. These proofs are printed in various colors on thick beige paper.

The collective proof which we show contains 7 stamps in a single horizontal row with 1½ Banu, 3, 5, 10, 15, 25 and 50 Bani values. They are in black, on thick, unwatermarked paper which is light tan (beige) on the front, and cream on the back. The sheet measures 232 x 97 mm. while the size of each stamp is 19 x 23 mm. with 4-4.5 mm. spacing between stamps. Thus, the row's overall length totals about 156 mm. The first and the fifth position (1½ and 15 Bani) are raised approximately 0.5 mm. when compared to their neighbors.

The fourth position (10 Bani) shows the same flaw described in the 1974 Romanian Postage Stamp Catalogue as no. 73.2 (p. 145) - the fourth circle of the left side pearls (under POSTA) has only the lower ornament inside while the upper semicircular ornament is missing.

We believe that the time has come to publish a new, comprehensive book on Romanian plate and die proofs. Cohen's work is now about 35 years old and from a study of material offered at auctions the last few years, it is easily comprehended that material unknown to Cohen which has shown up should be recorded. As this can no longer be a one-man labor (as was brilliantly done by Cohen), we propose that the Association of Romanian Philatelists (A.F.R. in Bucharest, Romania) start a drive to locate and then describe in one book all known material.

Further Remarks Concerning The 1903 Mail Coach Set.

PAUL C. LAPTEV, 17 Sloane Avenue, London SW3 3JD, England.

Having read with great interest Mr. Don Heller's comments on the forgeries of this first of two sets issued to commemorate the opening of the Post Office headquarters two years earlier, and having then studied in more detail G. Noska's article published in the R.P.S. No. 4/1979, I feel that additional discussion is warranted.

The first question which requires clarification is that of the two main types of known forgeries. Although Mr. Heller makes reference to the vast and famous *Billig's Handbook of Forgeries* (Romania III) where a type I and a type II are clearly identified, he does not point out that Mr. Noska (who does not give any bibliography) describes them in reverse order. In my opinion, the correct nomenclature, which also corresponds to the chronological sequence of their manufacture, is that given by Billig & Stiedl in the Handbook. This was confirmed in an excellent and detailed study by Mr. Vadasz which appeared in the 1959 August issue (No. 39) of Filatelia. Mr. Noska's appears to be a faithful resume of this article, and since it does not mention any of the well-known design differences, one would be led to interpret it as an attempt at listing new, or not previously reported differences. It would seem, however, that the two types were taken one for the other somewhere along the line.

As for the two booklets alluded to by Mr. Heller, these cannot be compared or put in the same class as the two highly professional and specialized sources mentioned above, namely Billig and Vadasz. In fact, they do not contradict them, but are misleading through omission. As an illustration, the Alden C. Johnson (not Johnston) pamphlet while purporting to address the subject of forgeries on a world-wide basis, only mentions one forgery of Romanian stamps (and alas how numerous they are) and for some obscure reason, this happens to be the Mail Coach issue of 1903. Three clues for recognizing forgeries are given but they all refer to the Paris fakes only (which are type I) and some downright misleading generalizations are made. As Mr. Heller has said, Mr. Johnson states that he knows five types of forgeries to exist, but admits having never seen more than one!

The second difficulty is with illustrations. Neither the hand-drawn sketches in the Noska article nor the photographic enlargements shown in the last issue of RPS can be of much use to the average collector. The first because they contain inaccuracies, the second because they are *illegible* as to design detail.

Finally, I note that neither Mr. Noska nor Mr. Heller have made any reference to the '74 CMPR (Catalogue of Romanian Postage Stamps) by K. Dragomir pages 163 & 164 where an excellent listing of design characteristics is given. Due, no doubt, to space limitations, even this recent study is incomplete and fails to differentiate between the various type of forgeries.

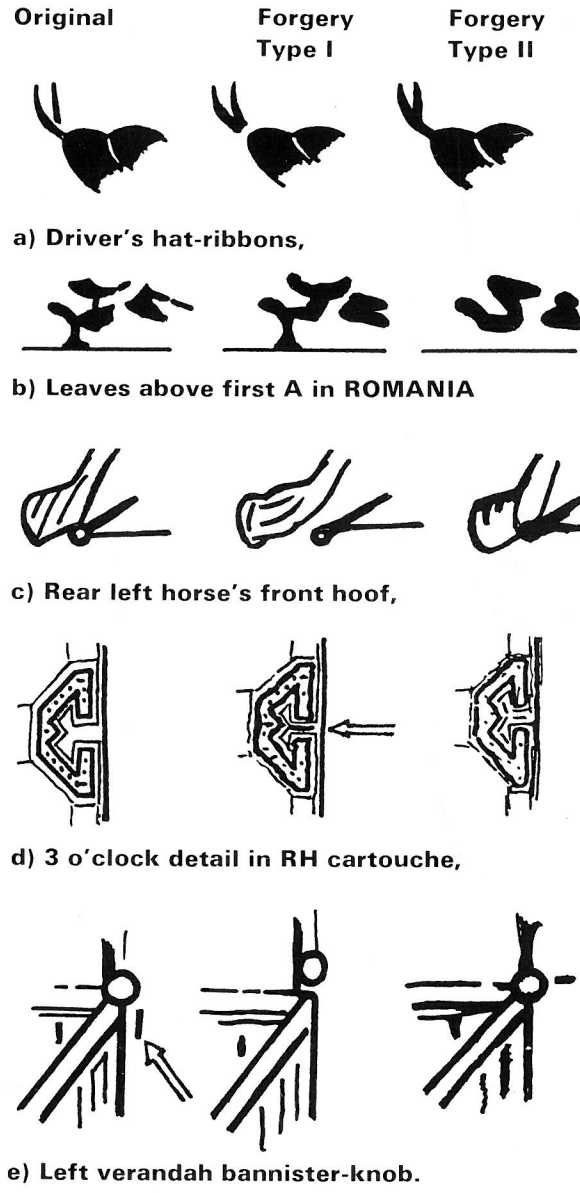

Original
Forgery Type I
Forgery Type II
a) Driver's hat-ribbons,
b) Leaves above first A in ROMANIA
c) Rear left horse's front hoof,
d) 3 o'clock detail in RH cartouche,
e) Left verandah bannister-knob.

Fig. 1

In an endeavor to offer a simplified and hopefully foolproof method of recognizing originals, type I forgeries and type II forgeries, I submit five sets of enlarged design details specific to each of the categories. (Fig. 1) The middle column applies to type I which is the one referred to as Forgery II by Noska and subsequently by Heller whose remarks exclusively apply to it. The left column applies to originals and the right to the Romanian forgery type II which was produced after the French one and attempted to remedy some of the more obvious mistakes made in Paris. I have selected these design details according to the following criteria:

a) They must be easy to spot using magnifying glass only,

b) they must be consistent,

c) they must permit differentiation not only between fakes and originals but also between the two better known types of forgeries,

d) they must be *strategically* scattered throughout the stamp to allow identification of use (or otherwise cancelled) stamps on which certain tell-tale signs are frequently obliterated,

e) they must apply to all values of the set.

While some of them are well known to collectors and the captions are self-explanatory a few comments may be helpful. Allowances must be made for variations in printing inks which are the cause of more or less smudging. Although

type II forgery was meant to be an improvement over type I as explained earlier the overall quality of the French one is superior. In the case of detail 1c note the three diagonal hatching lines on the original in addition to the relative position of whiffletree and hoof. Detail 1d is often affected by heavy ink-smearing; note the heavy stroke in the center of the detail of type I, the thin detached line in the same location of type II and the absence of any line on the originals. Detail 1e shows not only the detached bannister decoration of type I but the short vertical shadow line below the same ball, visible on originals only.

These design details are intended as a handy tool for the do-it-yourself expert committee and do not claim to be the best choice out of the multitude of identified departures from the Thevenin design. The occasional presence of watermarks can remove any possible doubt for some stamps (Johannot & Cie is original, Papeterie de Renage (Isere) makes it a type I forgery) but their absence proves nothing. See Fig. 2 for the latter watermark reported on by Mr. Heller. the height of the upper case lettering is of 11 mm. that of the lower case ones 6 mm.

Fig. 2

Another means of comparison, which has been reported from various sources, is that of stamp overall dimensions (including perforations) as well as the more precise dimensions of the outside line of the printed frame. I give a listing of the latter although I have not found it consistent or convenient. These dimensions were also given in the Vadasz article:

Original: 37.75 x 23.00 mm.
Forgery I: 37.25 x 23.00 mm.
Forgery II: 37.50 x 23.00mm.
Forgery III: 36.60 x 21.60 mm.

This brings up the question of other types of forgeries than those described so far. Mr. Vadasz indicates that he is reporting on type III for the first time and points out that its execution is by far the best of the three, which explains reports of its non-existence by other collectors.

In closing, I would like to suggest that the relative abundance of type I (Paris) forgeries could be explained by their having been produced in the West and presumably sold mainly outside Romania.

I hope that my remarks will generate further discussion and help bring to light more information about this quaint set.

REVIEW by Mark Fromer:

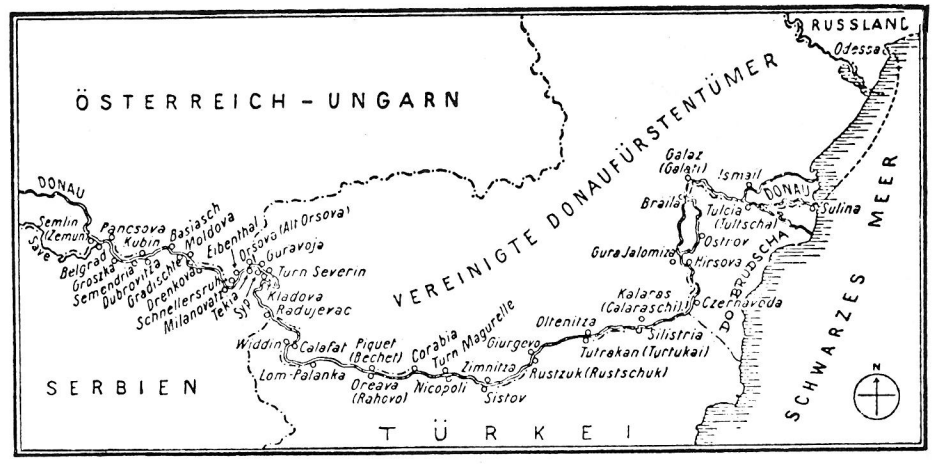
OSTERREICH 1850—1918 Specialkatalog und Handbuch (1850—1918 AUSTRIA Specialized Catalogue and Handbook)

By Dr. Ulrich Ferchenbauer

Though this German—language handbook is only peripherally concerned with Romanian stamps, stationery and postal history, many of its pages will be of great interest to the collector of these.

This book gives solid coverage of the stamps and stationery of the Austro—Hungarian Empire items themselves. Color, perforation, watermark, paper, type and plate varieties, not found in general catalogues, are covered in great detail.

The collector of Romania will especially concern himself with the stamps and proofs of the Austrian military post (field post) general issues — which could be used in Romania — as well as those issues specifically for use in Romania. Areas serviced by Austrian post offices in the Levant included some in present-day Romanian territory. The list of opening and closing dates of such offices will be most helpful to the postal history buff. For



similar reasons, the postal historian will be interested in the map of ports of call of the DDSG (*Donau—Dampschiffahrts—Gesellschaft* or Danube Steamship Navigation Co.), its stamps and their reprints. The Kustendje (Contantza) local post stamp and mixed frankings possible with this issue, likewise fall into the Romanian field of interest.

Furthermore, Austria made a practice of printing instructions on postal stationery in the diverse languages of the local populaces of its empire. Lettercards, postcards, telegram receipts, customs notices, postal savings cards, etc. issued between 1871 and 1914 may contain inscriptions in Romanian alone or in conjunction with German and/or Ruthenian. These items rightfully deserve a place in Romanian collections.

Copies of this book are available through one of our members at $27.00. Make checks payable to: Theo Van Dam, P.O. Box 26, Brewster, N.Y. 10509.

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HUNGARIAN CONSULAR POST IN ROMANIA: A POSTAL HISTORY ANOMALY

Dr. Abdul G. Khan, 7929 St. George St. Springfield, VA 22153

Research in history often starts with questions related to a past puzzle for which there are no easy answers. Such is the case with postal research. One small but significant aspect of the postal history of East Central Europe that has not received sufficient attention is the question of the Austrian and Hungarian consular post on Romanian territory during the 1867-9 period. How did this foreign *dual* postal service come about? What purposes did these postal services serve? Was there any rationale for dividing up the existing post offices of the Austrian Empire, operating in Romania, between Austrian and Hungarian postal administrations? So far, definitive and documented answers to these questions have evaded me. At best, I can present a few known facts and some serious speculations (supported by illustrations of rather rare postal items) pertaining to this postal history anomaly.

For a decade prior to the inception of the Austrian—Hungarian dualistic structure in the Habsburg Empire (and even earlier under somewhat different circumstances) the Imperial postal administration maintained the so—called consular post in Romania. These post offices were soon confined to handling only foreign mail to and from Romanian towns, since internal mail had come under the jurisdiction of the unified Romanian postal administration thru the merger of the Moldavian and Wallachian principalities in 1861—1862.

On the eve of the creation of *Austria—Hungary*, as a result of the famous Compromise of 1867, there were 12 Imperial post offices in Romania, out of a total of 62 that were maintained by the Austrian Imperial authorities in all of the Ottoman Empire. On May 1, 1867, six out of twelve post offices were handed over to Hungary to be administered by the postal directorate of Hermannstadt (Romanian: Sibiu; Hungarian: Nagyszeben). The remaining six post offices were placed under the Austrian postal administration and became part of the postal directorate of Lemberg. Prior to that date, the postal directorate of Hermannstadt, which managed all the 12 post offices in Romania, was a part of the Imperial postal administration.

The accompanying map shows the location of the twelve post offices in Romania and the main routes connecting the post offices to the postal directorates. The six post offices under the Austrian administration are all located in the Moldavian principality. Jassy, being a local government center, alone had appreciable postal traffic. All other Austrian post offices could not have served any meaningful postal function of the Empire. The Hungarian post offices, on the other hand, in most cases were commercial centers with extensive marine and overland traffic. Bucharest is, of course, the capital of Romania and mail from the post office there was most frequent. Galatz, Ibraila and Giurgevo are strategically located on the Danube.

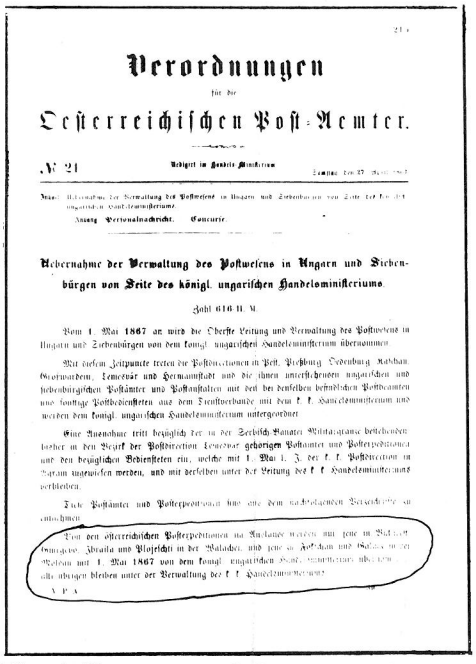
In the accompanying tabulation (Table 1), we can see the territorial location of the 12 post offices as between the principalities of Moldavia and Wallachia on the one hand, and their respective postal affiliations to the Austrian and Hungarian postal administrations. The creation of the two autonomous postal administrations, as a result of the famous Austro—Hungarian Compromise of 1867, also brought about a bifurcation of the Imperial post offices in Romania. In this respect the postal history of the Austrian post in Romania was different from that of the Military Border District of Croatia—Slavonia. In the latter case, the postal administration was placed under the direct administration of the *common* Kriegsministrium in Vienna. In the Romanian postal situation, the wishes of the recalcitrant Hungarian authorities were treated with greater deference — Hungary was handed over the post offices of Galatz and Fokshan in Moldavia and Bucharest, Giurgevo, Ibraila and Plojestie in Wallachia.

This was by no means a quick and easy compromise between Vienna and Budapest. Only after months of negotiations was it possible to reach an agreement on April 2, 1867. Those who have access to the historic records of the period, and the reports of the bilateral postal negotiations, know that the compromise came after a great deal of acrimony and bickering. Even the design of the stamps of 1867 to be used in the two *halves* of the Habsburg Empire was a result of the compromise and only because Hungary could not produce its own stamps in time.

Table 1. Austrian and Hungarian Consular Post Offices on Romanian Territory, 1867—1869

Postal Administration	Romanian Territory	
	Moldavia	Wallachia
Austrian Administration (Postal Directorate of Lemberg)	BAKEU BERLAD BOTTUSCHAN JASSY PIATRA ROMAN	
Hungarian Administration (Postal Directorate of Hermannstadt)	FOKSCHAN GALATZ	BUCHAREST GIURGEVO IBRAILA PLOJESTIE

To this day we find the raging controversy as regards the proper classification of the 1867 issue with most Austrian philatelists and commercial catalogs claiming the issue as Austrian, or its use in Hungary to be described as *forerunners of Hungary,* while the Hungarian postal historians have concluded that the issue is a Hungarian first! The compromise had a very special element that is rarely discussed. The 1867 issue was also developed for use in the *Levant*, with one difference, namely, the denomination of the currency was Soldi instead of Kreuzer/Krajzar (*Sld* instead of *Kr*). The culmination of the negotiations was the postal decree issued on April 30, 1867 describing the compromise postal arrangements between Austrian and Hungarian authorities that included the fate of the 12 post offices in Romania (see Fig. 1).



Verordnungen

für die

Oesterreichischen Post-Aemter.

Ueberuahme der Verwaltung des Postwesens in Ungarn und Siebenbürgen von Seite des königl. ungarischen Handelsministeriums.

Zahl 616 H. M.

Fig. 1 First page of the postal decree of April 27, 1867, establishing the Hungarian postal administration and transferring the six post offices in Romania to the Hungarian postal administration.

The stamps themselves were not issued until June 1, 1867. Consequently, the post offices, under the new dualistic arrangement, had to continue the use of 1864 issue of Austria in the interim in both Austrian and Hungarian post offices in Romania. The currency designation on the 1864 issue for use in the Levant was Soldi, as distinct from Kreuzer designation inscribed on the regular stamps of the Empire. The 1864 issue was demonetized on June 15, 1867 in Hungary and in the six Romanian post offices that came under the Hungarian jurisdiction.

A dramatic example of the use of the 1864 issue after this interim period is illustrated by a letter franked with a pair of 15 Soldi stamps of 1864 and cancelled by the Galatz postmark. The date of the postmark is June 14 (1867), which was just before the demonetization of the 1864 issue. The letter has an added postal history interest because of the *mixed* franking with a 20 lepta Greek adhesive postage due (collected on arrival of the letter in Corfu).

Fig. 2 Use of the 1864 issue in the Hungarian consular post in Romania, Galatz June 14, 1867, on a letter addressed to Corfu.

Equally dramatic is an item which provides a parallel and contrasting illustration of the Hungarian consular post in Galatz. With regard to the stamp issue used for franking, the date of the letter, and the type of postmark, the illustration given in Figure 3 is excitingly different from the previous illustration. The most striking aspect of this item is that it is franked with the *Kr* stamps instead of the *Sld* stamps of 1867 making it a significant rarity. The letter is dated January 24, 1869, that is, approximately two months prior to the closing of all the Austrian and Hungarian post offices in Romania. The Galatz postmark deserves special comment: In all the six Hungarian consular post offices in Romania there was no change in the postmark as a result of the Hungarian takeover. The existing Austrian postmarks continued to be used. The only exception was Galatz where the Hungarian—made postmark was introduced sometime in 1868. The Hungarian postmark was larger in diameter and showed the year, which was the common practice with the Hungarian—made postmarks.

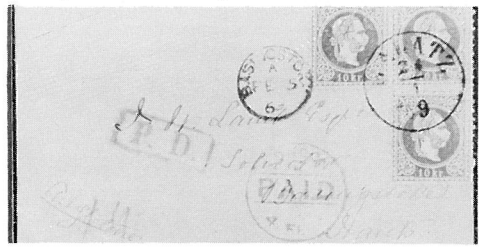


Fig. 3 The rare use of the Kr—valued stamps in place of Sld—valued stamps in Galatz on letter addressed to England. The Hungarian—made postmark is dated January 24, 1869.

A third, and equally contrasting item of postal history, is a *stampless* letter that originated in Galatz bearing the postmark of that post office. Postal regulations at that time did not permit the practice of collecting the postage from the recipient, except where postage was due was required for handling mail inside the foreign country, which was later not needed as a result of UPU arrangements. The letter was sent to Corfu where the three Greek adhesives were applied to collect full postage.

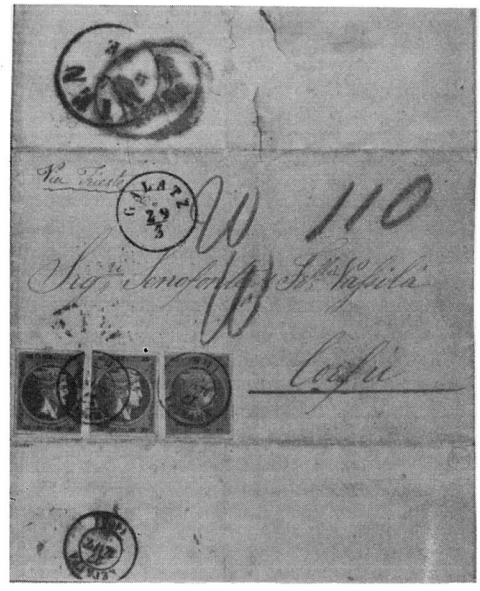


Fig. 4 "Stampless" letter from Galatz with adhesives applied to collect postage due from the addressee in Corfu. (Courtesy: Mr. William Sandrik of Bethesda, MD.)

All the above illustrations demonstrate the advantageous location of Galatz with respect to seagoing traffic thru the Black Sea. The final example of Galatz shows a riverbound route using the Danube. The letter shown in Figure 5 was sent by the Danube steamer via Vienna to Italy. The three 1867 Sld stamps are tied by three—ring *1* cancels of Vienna. The Galatz origin is indicated by the manuscript notation on the top left.

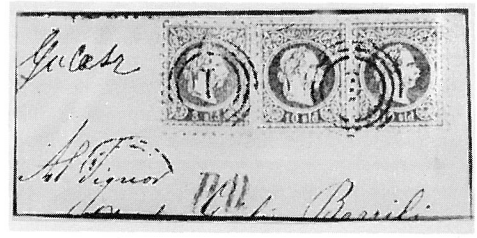


Fig. 5 Letter sent from Galatz on the Danubian steamer via Vienna to Italy. (Mercury Stamp Co., Inc.)

Extensive river traffic took place in both directions, so that letters were not only sent via the Danubian steamers *from* Galatz but also *to* Galatz. Bazias, on the Serbian Banat segment of the Military Border District, served as a transit point. To illustrate the prevalence of this traffic we show a cover that was sent from Vienna to Galatz on June 14, 1869, but by this time the consular posts in Romania had been terminated and the Galatz postmark is conspicuous by its absence! (Fig. 6).

Fig. 6 Letter sent from Vienna to Galatz after the termination of the Hungarian consular post in Roumania. (Courtesy: Mr. George Alevizos, Santa Monica, CA)

Galatz was a major maritime commercial center. All the letters illustrated above demonstrate this fact. Strategically located on the mouth of the Danube it served both the river traffic to and from Vienna and the seagoing vessels thru the Black Sea. In addition, Galatz was served by an important route that headed to the North towards Moldavia and Galicia. I have not been able to find a letter from Galatz that will illustrate the utilization of this overland route for postal communication.

(To be continued)

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Reprinted from *"Il Nuovo Corriere Filatelico"*, No. 18/1978, Florence, Italy.

The first perforated postage stamps of the Principality of Romania were issued in February 1872 in sheets of 100 (7 x 15 with five blank spaces in the last vertical row). The set had three values: 5 bani, carmine; 10 bani azure; 25 bani, sepia; with the effigy of Carol I with beard. Identical imperforated postage stamps had been issued the previous year. It should be noted that the 1871 issue included also a 10 bani, orange, and a 15 bani, red, stamp. Only the above mentioned three preforated values were chosen because they corresponded to the rates used at the time, specifically 5 bani for local letters and domestic printed matter, 10 bani for a domestic letter and 25 bani the registration fee.

The letter here illustrated is in fact a circular sent as printed matter from Focsani to Galati (Galatz) on April 26, 1872, in it the establishment of a commercial enterprise of Messrs. Petrache Craciun and Costache Constantinescu was announced. Because the postage rate for printed matter was 5 bani, this was achieved by bisecting diagonally a 10 bani, azure, perf. 12½, stamp. Until now, this is a unique example of bisect use of this stamp.

MAJOR ARTICLES IN THE ROMANIAN MAGAZINE FILATELIA

No. 1/1979

First Map, Seals and Markings of the Romanian Posts and Quarantines	Kiriac Dragomir

No. 2/1979

Postal Services in Railroad Stations on the Itcani-Roman Pascani-Iasi and Veresti-Botosani Lines, 1869-1891 (continued in nos. 3 and 4)	Dumitru Passalega
Notes on the *Wheat Ear* Type Postal Stationery	Norbert Blistyar

No. 3/1979

Aerograms (continued in nos. 4, 6 and 8)	Ovidiu Demetrescu

No. 4/1979

On the Watermarks of the 1919-1925 Definitives	Barbu Popescu

No. 5/1979

On the 1918 *TAXA DE PLATA* overprint	Dr. Marcel Sapira
An Undoubted Forgery	Dr. P. Voiculet-Lemeny
A telegraph Marking with *Bison Head* Ornament	Dr. Ion Patrascu and Marin Iordache

No. 6/1979

The 5 Bani Blue and the 5 Bani Rose Errors of the 1879 Bucuresti issue	Emanoil Savoiu
The Postal Code in Philately	Mihail Popovici

No. 7/1979

Romania 1822-1872 Exhibit, Recipient of the *Grand Prix at Philaserdica '79*	Cornel Spineanu
Romanian Stamps with Gutter-Margins	Dr. Marcel Sapira

No. 8/1979

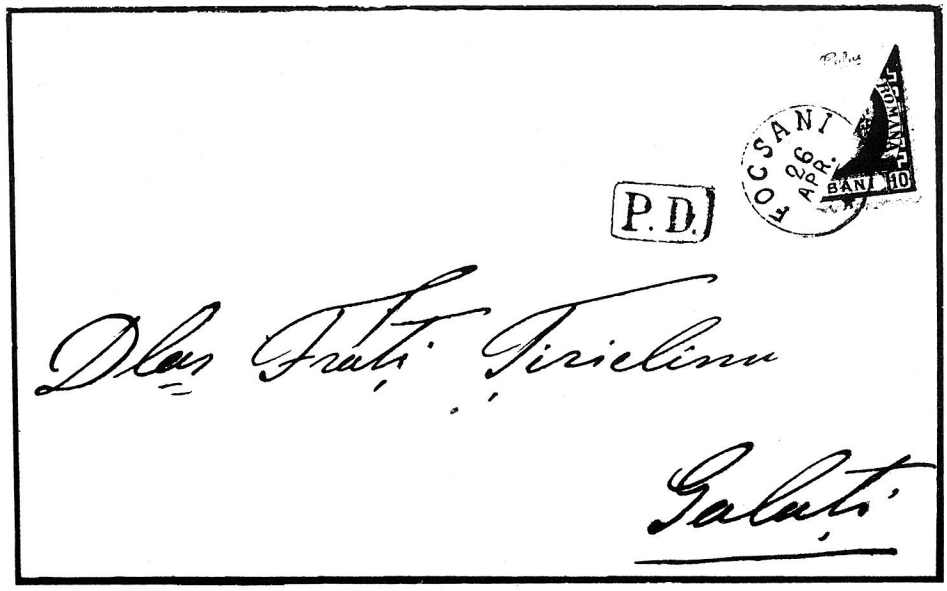
The *P.D.* Postal Marking	Dumitru Passalega
On Newspaper Wrappers	Silviu Dragomir
New Data on the *Starostii* Agencies	Iulian Constantin
Postal Service Markings	Iosif Micu
Errors on Postal Markings of the last Century	Iulian Constantin

No. 9/1979

The *TAXA DE PLATA - TIMBRUL AVIATIEI - 1931* Issue	Dr. Marcel Sapira Ioan-Sandu Lazar
Cancellations with *POSTA*	
Perforations of the Romanian Post-Classic Stamps (1876-1928)	Barbu Popescu

No. 10/1979

The world's first commemorative postal card was not used only 15 days	Grigore Cuculis
Perforation varieties of the Paris-Bucharest issue	Silviu Dragomir
Service type labels	Iosif Micu



REPRINTED FROM STAMPS, JULY 21, 1979.

Austrian Imperial Posts in Bucharest

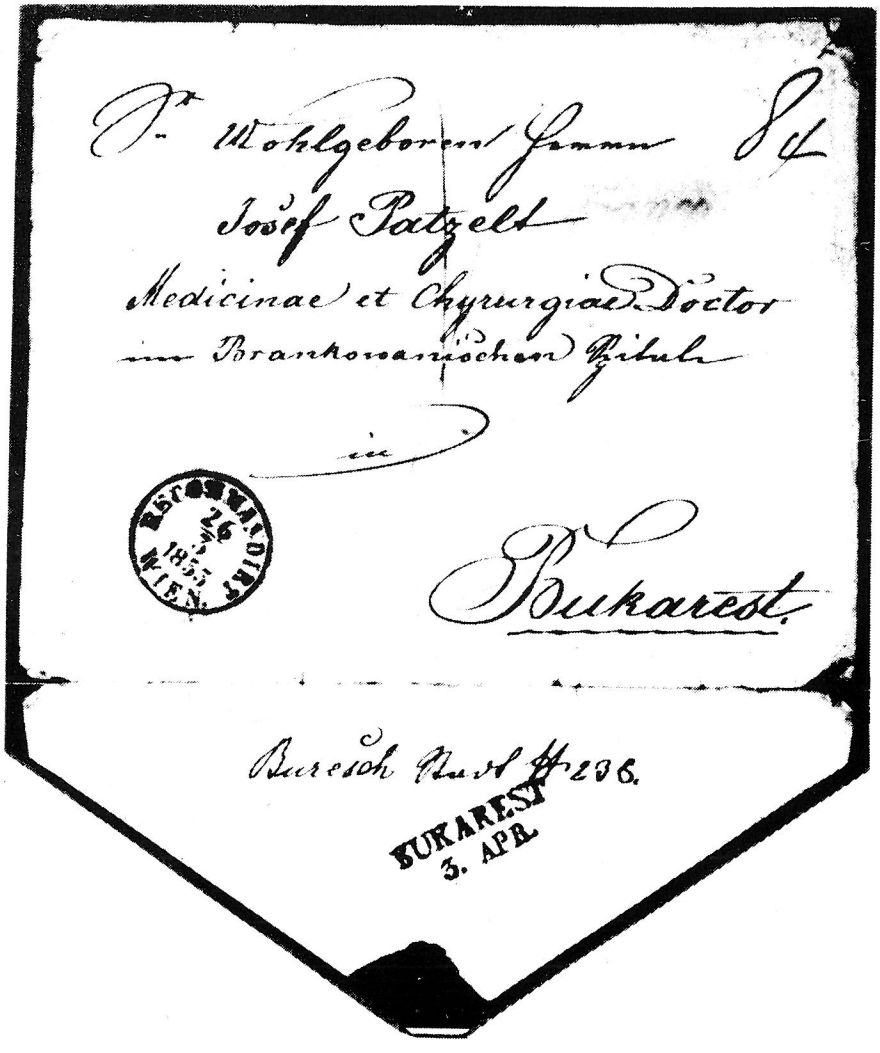
By SILVIU DRAGOMIR
Bucharest, Romania

IN order to assure abroad the speed and the integraty of it own domestic postal service, the Austrian government has organized, step by step, a network of Austrian posts in some of the larger localities of the Danubian Principalities (Moldavia and Walachia).

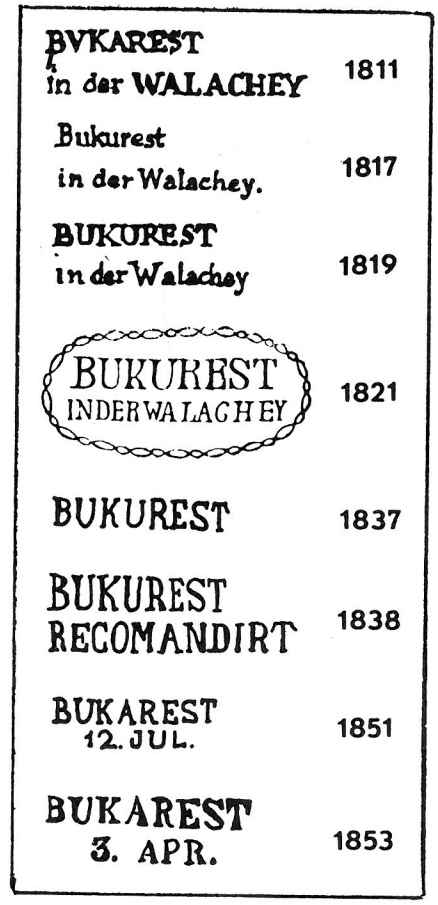
The activity of the Austrian imperial posts on Romanian territory of today started in 1732 with the Sibiu - Craiova postal relay. Sibiu is in Transylvania and Craiova is in Little Walachia or Oltenia as is called today. This postal relay had the characteristic of a post organized by a foreign country on Romanian soil, and it continued (after a interruption in 1739-1783) as a special consular posts. It operated until **March 31, 1869** when - in accordance with an agreement based on the "Vienna Convention" - its activity in Romania ceased completely.

In Bucharest, the Austrian postal service started around 1785. Depicted here are the succession of cancellations used in Bucharest by the Austrian posts, with their presumptive dates of opening. Because of the very limited amount of early philatelic items sent to or from Bucharest and because of the lack of realiable informations uncovered from archives, this presentation will have to be updated as more material becomes available.

As I have in my collection a cover mailed in 1853, with a "**BUKAREST 3 APR.**" cancellation, I chose to put it on the record as previously this cancel was reported as used from 1854. With certainty the year of use is proven by the departure cancel: "**RECOMMANDIRT 26/3 1853 WIEN.**" As far as we know, this is the first known instance when an Austrian post office cancel was used in Bucharest as an arrival cancel.



Cover mailed 26 March 1853 from Vienna to Bucharest with 3 April Romanian arrival cancel.



Cancellations used in Bucharest by the Austrian posts from 1811-1853.

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Postal Markings of the Bucharest Gara de Nord, 1873 to 1947

Continued from vol. 3, no. 3, 1979.

DON HELLER, 206 W. Fairmount Ave. State College, PA 16801

Mechanical Postmarks, 1931 to 1947

Some remarks on terminology are necessary. *Continuous type* denotes a marking in which the basic unit (circular date stamp and lines or slogan) is repeated across the face of a cover. All other markings in this group (35, 44, 46, 48, 51) are of *simple type*, in which the basic unit appears only once. Obviously, the sketches do not completely reflect the continuous types, so no importance should be attached to my placement, left or right, of the cds relative to the lines or slogan. The simple types are drawn as they occur.

The listing given here is in chronological order based on the earliest date I have seen. Certain common features do stand out, however, suggesting these major groups:

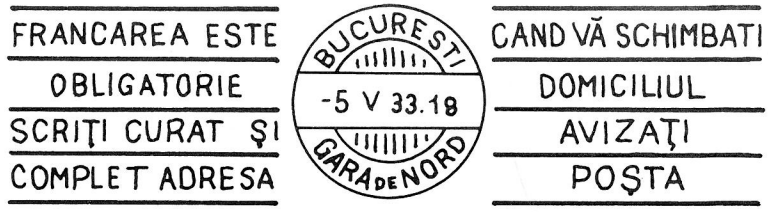
a) 35, 44, 46, 48, 51 - simple type, date and hour in three lines;
b) 36, 37, 38, 39, 40, 42, 43, 53 - continuous type, cds with grille, dot separates date and hour;
c) 41, 52 - continuous type, cds without grille, star separates date and hour;
d) 45, 49, 50 - continuous type, cds with grille, star separates date and hour;
e) 47 - continuous type, cds with partial bridge.

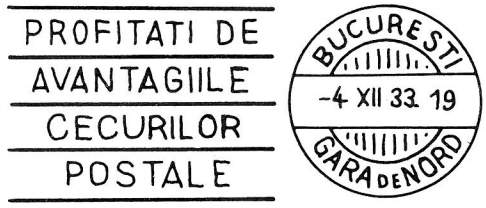
Important variations may be found within each group, as may be discerned from the sketches and descriptions. Can anyone supply information about the manufacturers of the mechanical postmarks?

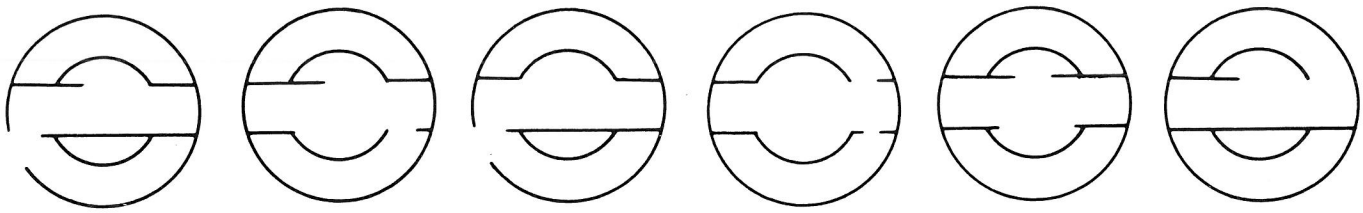
35. BUCURESTI / GARA DE NORD, double circles 23/13 mm, date in three lines with hour: day, month / hour / year, DE in smaller letters (2 mm) than others (3 mm), lateral crosses. Five horizontal lines and slogan ESTE OPRIT A / SE INTRODUCE IN / SCRISORI BANI / SAU ALTE OBIECTE. (It is forbidden to enclose coins or other objects in letters.) Simple type. Early - 24 December 1931. Late - 27 December 1931 (coll. Pataki). The latter has the entire circular portion inverted.

36. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, grille, DE in smaller letters (2 mm) than others (3 mm). Five horizontal lines and slogan FRANCAREA ESTE / OBLIGATORIE / SCRITI CURAT SI / COMPLECT ADRESA (Prepayment is obligatory. Write a clear and complete address.), letters 2 1/2 mm. Continuous type. Only date seen is 14 January 1932.

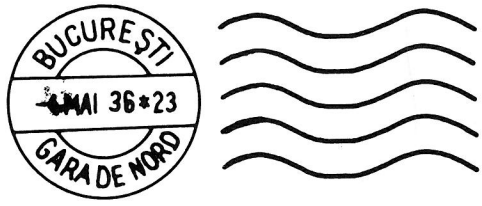
37. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, grille, DE in smaller letters (2 mm) than others (3 mm). Two horizontal lines and slogan LOTERIA / DE STAT / 10.000.000 LEI / CASTIGURI (State Lottery, 10,000,000 lei winnings). Continuous type. Only date seen is 22 July 1932 (coll. Pataki).



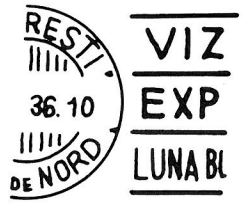




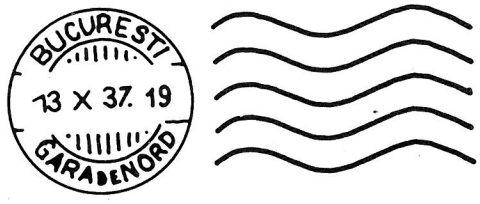
38. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, girlle, DE in smaller letters (2 mm) than others (3 mm). Four horizontal lines and slogan ABONATI-VA / LA / RADIO (Subscribe to radio). Continuous type. Only date seen is 23 September 1932 (coll. Pataki), but I have a partial strike on Scott 448 (CMPR 586, Carol II issue of 1935), which indicates a later use between 1935 and 1940.



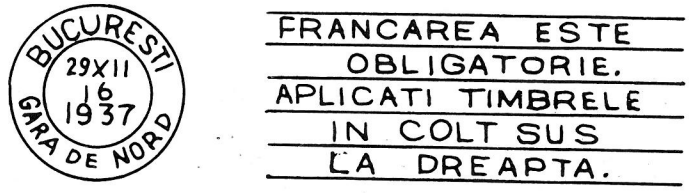
39. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, grille, DE in smaller letters (2 mm) than others (3 mm). Five horizontal lines and two alternating slogans FRANCAREA ESTE / OBLIGATORIE. / SCRITI CURAT SI / COMPLET ADRESA and CAND VA SCHIMBATI / DOMICILIUL / AVIZATI / POSTA (When you change residence, notify the Post Office.), letters 3 mm. Continuous type. Only date seen is 5 May 1933.



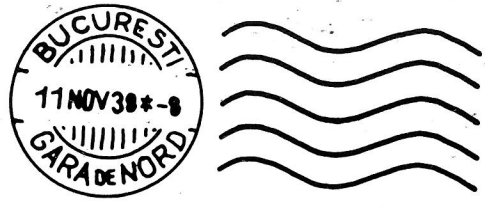
40. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, girlle, DE in smaller letters (2 mm) than others (3 mm). Five horizontal lines and slogan PROFITATI DE / AVANTAGI ILE / CECURILOR / POSTALE (Profit from the advantages of postal checks.), letters 3 1/2 mm. Continuous type. Only date seen is 4 December 1933.



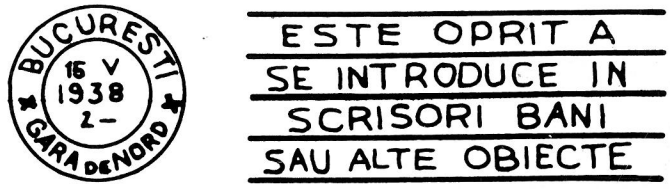
41. BUCURESTI / GARA DE NORD, double circles 25/14 mm, date and hour in bridge, DE same size as other letters (3 mm). Five wavy lines 34 mm long. Continuous type. There are (at least) six constant varieties of the date stamp, which can be found two or three on one cover. Early - 10 January 1936. Late - 17 June 1936.



42. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, grille, DE in smaller letters (2 mm) than others (3 mm). Four horizontal lines and slogan VIZITATI / EXPOZITIA / LUNA BUCURESTILOR (Visit the exposition for the Month of Bucharest.), letters 4 mm. Probably continuous type. Only date seen is a 1936 partial strike on loose stamp; the complete slogan was supplied by Racoviceanu.



43. BUCURESTI / GARA DE NORD, double circles 24/16 mm, date and hour in bridge, month in Roman numerals, grille, DE in smaller letters (2 mm) than others (3 mm). Five wavy lines 34 mm long. Continuous type. Early - 24 February 1937 (coll. Pataki). Late - 15 October 1937.



44. BUCURESTI / GARA DE NORD, double circles 23/14 mm, date in three lines with hour: day, month / hour / year,

DE in smaller letters (2 mm) than others (2 1/2 mm), BUCURESTI is 3 mm. Six horizontal lines and slogan FRANCAREA ESTE / OBLIGATORIE. / APLICATI TIMBRELE / IN COLT SUS / LA DREAPTA. (Prepayment is obligatory. Put the stamp in the upper right corner.). Simple type. Early - 23 March 1937. Late - 29 December 1937. The former has the entire circular portion inverted.

45. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, month abbreviated, grille, DE in smaller letters (2 1/2 mm) than others (3 mm). Five wavy lines 34 mm long. Continuous type. Early - 1 March 1938. Late - 11 November 1938 (coll. Bell).

46. BUCURESTI / GARA DE NORD, double circles 23/14 mm, date in three lines with hour: day, month / year / hour, DE in smaller letters (2 mm) than others (2 3/4 mm), lateral crosses. Five horizontal lines and slogan as type 35, but no period. Simple type. Early - 15 May 1938. Late - 1 September 1938 (both coll. Pataki).

47. BUCURESTI GARA DE NORD / AMBULANTE, double circles 23/16 mm (may be compressed in the horizontal direction due to slippage of the machine), date and hour in partial bridge, all letters 2 mm, lateral crosses. Five wavy lines 37 mm long. Continuous type. Early - 10 June 1939. Late - 28 September 1939.

48. BUCURESTI GARA DE NORD / AMBULANTE, double circles 23/15 mm, date and hour in three lines: day, month / year / hour, all letters 2 1/2 mm. five wavy lines about 55 mm but variable. Simple type. Early - 3 August 1939 (coll. Pataki). Late - 12 August 1940 (coll. Bell).

49. BUCURESTI / GARA DE NORD, double circles 25/16 mm, date and hour in bridge, grille, DE in smaller letters (2 3/4 mm) than others (3 1/2 mm), generally worn and heavy appearance. Six horizontal lines and slogan SUBSCRIIND / PENTRU / INZESTRAREA / ARMATEI / ASIGURATI PACEA (By Subscribing to the army's endowment you assure peace). Continuous type. Early - 5 March 1940 (coll. Pataki). Late - September 1940.

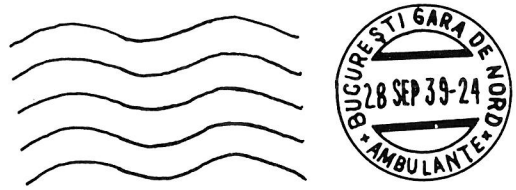
50. BUCURESTI / GARA DE NORD, double circles 26/18 mm, date and hour in incomplete bridge, grille, DE in smaller letters (2 mm) than others (2 1/2 mm). Horizontal lines and slogan, which seems to be as type 49 but with a clean appearance. Probably continuous type. Only date seen is a partial strike, 21 April 1940.

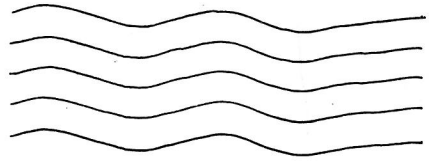
51. BUCURESTI GARA DE NORD / AMBULANTE, double circles 23/15 mm, date in three lines with hour: day, month / year / hour, DE same size as other letters (2 1/2 mm). Five horizontal lines and slogan (blank) / SUFERINTELE DE AZI / SUNT BIRUINTELE / DE MAINE (Today's sufferings are tomorrow's victories). Simple type. Only date seen is 23 June 1941.

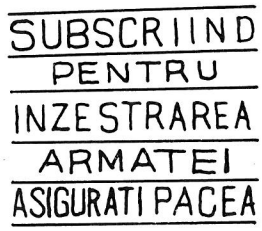
52. BUCURESTI / GARA DE NORD, double circles 26/15 mm, date and hour in bridge (sometimes broken, as for type 41), DE in smaller letters (2 mm) than others (3 mm). Five horizontal lines and slogan SUBSCRIETI / TOTI LA / IMPRUMUTUL / REINTREGIRII (Everybody subscribe to reunification bonds). Continuous type. Only date seen is 1 October 1941 (coll. Pataki).

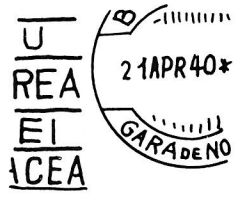
53. Not seen, but described by Racoviceanu: circular date stamp as types 40 and 42, with slogan TACERE DUSMANUL ASCULTA (Silence! The enemy listens!). Presumed to be World War II era. Probably continuous type.

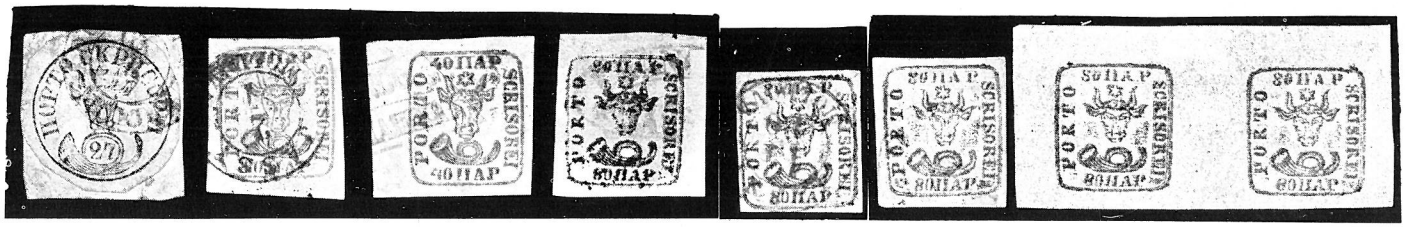
To be continued.











7353 7354 7355 7357 7369 7373 7374

Lot		Description	Reference	Evaluation
7353	△	**1858 27pa Moldavian Bull on rose,** cut to shape with wide margins all around, affixed by stamp hinge to piece to which it was originally tied by blue cds, both stamp and piece signed A. DIENA, minimal internal wrinkle mentioned for accuracy, **a vf example of this classic rarity.**	**PHOTO #1;** *$5,000.00*	**$1,250**
7354	○	40pa Moldavian Bull blue on bluish wove paper, blue Jassy cds, horiz crease, huge margins, vf appearance.	PHOTO #6; $110.00	$60
7355	○	40pa Moldavian Bull blue on bluish wove paper, large margins incl sheet margin at l, a showpiece, vf+.	PHOTO #6; $110.00+	$125
7357	○	**80pa Moldavian Bull red on bluish wove paper, blue** *FRANCO JASSY* **oval, wide margins, choice vf.**	**PHOTO #7;** *$450.00*	$400
7369	○	**1858 80pa Moldavian Bull, the rare type I red brown on white wove paper, only a few used copies known, small but ample margins, blue** *JASSY MOLDOVA 11 10* **cds, vf.**	**PHOTO #10; Sc. × CMPR $2,002.00**	**$1,250**
7373	△	**1859 80pa Moldavian Bull, the extremely rare type I red brown on yellowish paper tied to piece (unpriced thus in CMPR) by blue Galati cds, ample margins, signed** THIER **and others, vf.**	**PHOTO #10; Sc. × CMPR $3,575.00+**	**$2,000**
7374	☆	**80pa Moldavian Bull type II brick red on yellowish wove paper, unused horiz pair, huge margins, vf+, a showpiece.**	**PHOTO #10[2×]; Sc. × CMPR $1,575.00**	**$1,000**

X7453

7453	○	**25b Carol with beard, cplt plate reconstruction of all 10 types, nice used copies with margins all around incl 1 tied to piece, f-vf.**	**PHOTO #47; Sc × CMPR $625.00**	**$400**

X7430

7430 ★☆○ **1868 4b blue to dark blue, a cplt plate reconstruction of the 8 types, 1 and 5 unused, 4 mint og, rest used, two just fine, rest vf, a scarce group.**

PHOTO #35; Sc. × CMPR $1,062.50 **$400**

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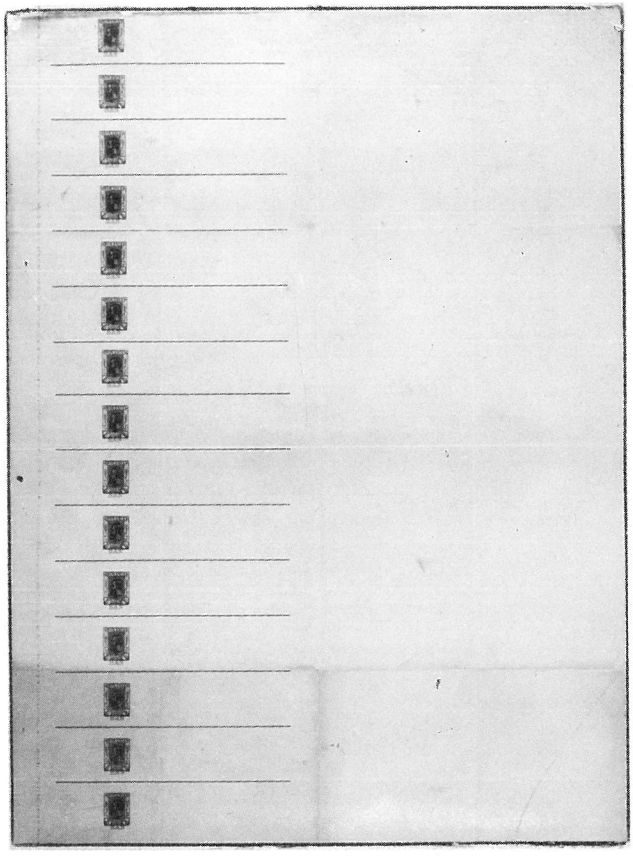
The Romanian Overprinted Wrapper No. 6

by Silviu Dragomir, Bucharest, Romania



Wrappers which were used for mailing newspapers are seldom found in collections, exhibits or studies. These interesting items belong to a group somewhere between the stamp and postal stationery categories. Full sheets of such wrappers are very scarce. Because of their large size they are difficult to store and preserve. Thus, there is little interest from philatelists in collecting them.

I have a complete sheet of Wrapper No. 6, which, in fact, is Wrapper No. 4 overprinted (in 1899) in red "1 BAN" (See "Wrappers of the Romanian Post-Classical Period" by Dumitru Passalega, Romanian Philatelic Studies, No. 2/1978). This is the only known sheet of wrappers of this type. Its characteristics are common to Nos. 4 and 6 (except for the overprint).

The imprinted stamp is black, of the "Wheat Ear" type. The sheets were printed in 1894 (and overprinted in 1899) on creamy-white paper with blue lint threads. Being 630 x 470 mm. in size, they contain 15 wrappers, each 42 x 470 mm., with 180 mm. long horizontal dividing lines between them. The distance from the left sheet margin to the imprinted stamp is 70.5 mm. (60-74 mm. on other similar wrappers); to the horizontal lines it is 32.5 mm. (23.5-37.5 mm. on others).

The bottom of the red overprint ("1 BAN" in two lines), on this sheet falls 4 mm. below the imprinted stamp. On other similar wrappers the overprint can be found anywhere from the center of the stamp to a few millimeters below it. On the back of the sheet, on its left side, there is an 11 mm. (4.5-14 mm. on other wrappers) wide vertical stripe of gum.

The initial printing and the later overprinting were done with great tolerance. Therefore, the positions of the imprinted stamps and the horizontal dividing lines, as well as of the overprints, vary greatly on different sheets.

ON THE EFIRO ERROR

Regarding V. Moldovan's article *EIFIRO Souvenir sheet Error?* (No. 3/1979), I can report that I have 33 sheets (Scott B40), 5 of which have exhibition cancel. One of these has the broken *N*. Two of the 28 mint sheets have the broken *N*.

Leonard B. Brink, *Silver Spring, MD*

I have 4 mint EFIRO sheets — three with normal *N* and one with broken *N*.

George McNamara, New York, N.Y.

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Printed by NEZ PERCE PRINTING & PUBLICATIONS, P.O. Box 306, Lapwai, Idaho 83540